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MACHINE KNITTING MONTHLY

January-February 1998

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Ann Kite	Joan Lafferty	Nina Miklin	Jo Newton	Wendy Phillips	Willow Tree Designs		Jan Wright

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Dear Readers,

At the beginning of this New Year, I'm really looking forward to a fresh start and hope that life on the magazine will soon settle down into a steady routine, with the traumas of last year behind us. May I take this opportunity to thank all those who have written personal letters to me recently. Your kind wishes have been a wonderful comfort and have been very much appreciated and I thank you all, most sincerely, for your thoughts and prayers.

Our wonderful news is the launch of *Machine Knitting LIVE!* It's our show... and your show, the exhibition machine knitters have wanted for so long. You can read all about it on page 25 and we very much look forward to seeing as many of you as possible in Bournemouth in March. We've tried, very hard, not to clash with any other events - so you've no excuse! It will be an event to remember, so don't miss it! There's also a Special Offer ticket price with great savings if you book in advance - but ONLY for MKM and To&Fro readers.

We also have more super offers for you in this issue. Don't miss the exclusive prices, still available, on Jo Newton's books and disks. If you get in touch with Jo - either by telephone or letter, she'll let you have full details and you'll find her address on page 33.

Diane Bennett also has a special offer for MKM readers with Brother electronic machines. You'll find more details at the end of Diane's Oh Brother article, this month, on page 31. You should also turn to page 42 for the latest offers from Ann Kite, again exclusive to MKM readers. Ann has some superb video courses, to help you achieve excellence in machine knitting even if you're a beginner. Do telephone her for a chat, or drop her a line and she'll gladly pass on details.

Just before I go, I'm joining Rita Lythgoe in making a special appeal to any readers, or their friends, who may suffer from osteoporosis. Rita's letter is on page 24 and I'd be very pleased to hear from anyone who can help us gather sufficient information to help us design garments which will look smart and be comfortable to wear. Please help us, if you can! Until next time, happy knitting.

June

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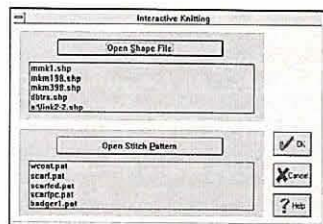
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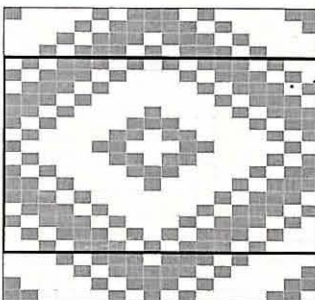


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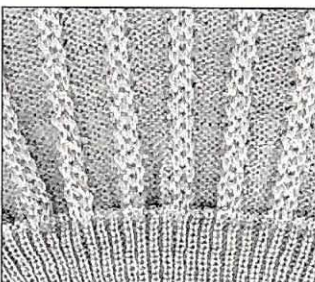
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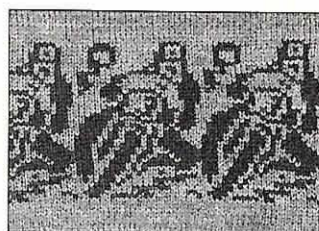
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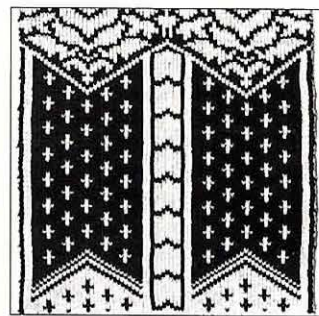


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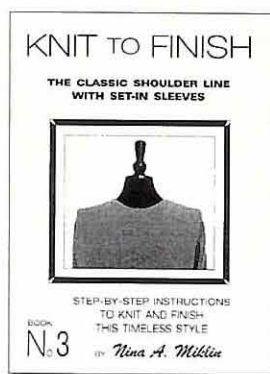


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Wendy Phillips	Willow Tree Designs
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News Line

Do you have a new product of special interest? Machine knitters are always interested in the latest developments, so don't forget to let us know when you have a new product for our readers. Our address and fax number are on page 3.

PINS & NEEDLES EXHIBITION

Event organisers Initial J hope to hold an exhibition at Newcastle Arena in Newcastle-Upon-Tyne from the 2nd to 4th May 1998.

Covering 4,000 sq metres, all exhibitors with products relating to "pins and needles" will be invited to exhibit. These will include dressmaking and knitting; embroidery and lacemaking; patchwork, quilting and

beadwork; tapestry, needlepoint and upholstery.

The organisers also hope to arrange fashion shows, seminars and demonstrations. For more details, please contact Yvonne Straughan and Alison Lough at:-

Initial J
Hillhead Farm, Dalton
NEWCASTLE-UPON-TYNE
NE18 0AQ
Tel:- 01661-886038
or 881746

NATURAL HARMONY

You may like to look out for Renaissance 100% Lamb's wool embroidery thread. Distributed throughout the UK by Madeira Threads UK Ltd, Renaissance is naturally-dyed crewel wool produced in Wales using production materials and techniques similar to those used during the 17th Century. There are 100 carefully selected colours, perfect for the restoration of period embroidered and woven fabrics as well as contemporary work. The colours in the range have been closely matched to historic shades.

Renaissance Lamb's Wool embroidery thread is perfect for small amounts of subtle contrast colour and techniques such as Swiss Darning and the beautiful Forge Craft Creations embroidery on machine knitting. The skeins contain 25 metres and cost around 95p each. Do look



out for them at all quality needlecraft outlets or write to the address below for your nearest stockist:-

Madiera Threads (UK) Ltd
Customer Services
Department
PO Box 6, THIRSK
North Yorkshire YO7 3YX
Internet:- www.madeira.co.uk
e-mail:- acts@madeira.co.uk

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12 Petunia	13 Royal	14 Ink	15 White	16 Mallard	17 Black	18 Purple	19 Violet	20 Cactus	21 Emerald	22 Mustard	
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
24 Melon	25 Ginger	26 Terracotta	27 Chocolate	28 Willow	29 Basil	30 Bottle	31 Pacific	32 Turquoise	33 Pink	34 Damask	
☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
35 Dark Coral	36 Tomato	37 Wine	38 Heather	39 Garnet	40 Sky	41 Slate	42 Chamois	43 Powder	44 Grey		

Special Price: £12.25 £11.75 £8.99 per cone

THE PRICE YOU SEE IS THE PRICE YOU PAY!! OFFER ENDS 31 MARCH 1998

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Address

Postcode

Tel No:

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Signature

Expiry Date

TELEPHONE: 0116 240 4464 FAX: 0116 240 2522
FULL MAIL ORDER CATALOGUE £4.50 - UK POSTAGE FREE
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LIFE'S RICH TAPESTRY

Summer Academy, the UK's leading provider of quality university study holidays, has just announced its 1998 programme with the publication of a new colour brochure. It's a lovely brochure and we do suggest that you send for a copy.

The programme runs from 20th June to 5th September 1998 and holidays are based at 14 prestigious university sites - from Cork to Canterbury and from Stirling to Swansea. Among the courses on offer are two of special interest.

Wool, Silk and Linen Thread: Fabric Makers in Kent and their Communities will be held from 25th July to 1st August 1998 at Canterbury. Decorative Textiles: From 16th Century Lace to 20th Century Embroidery will be held from 1st to 8th August 1998 at Sheffield.

Summer Academy courses offer a wonderful opportunity for students to study under expert guidance, while providing an interesting and enjoyable holiday.



No prior knowledge of the subject is required and courses are attended by individuals, couples and small groups from the UK and overseas.

Prices this year start at £370 for seven nights and include tuition, guided excursions and full board accommodation. If you would like to receive a free brochure, please contact:-

The Marketing & Reservations Manager
Summer Academy
Keynes College
The University
CANTERBURY
Kent CT2 7NP
Tel:- 01227-470402

THE LEADING LIGHT

The UK's number one light bulb manufacturer **Mazda** has launched a light bulb, aimed specifically at the arts and crafts market. The **Mazda Natural Light** light bulb simulates day-light conditions, making it an ideal choice for all kinds of hobbies.

The 60 watt **Mazda Natural Light** light bulb not only ensures accurate matching of colours, but also avoids eye strain when working closely - especially into the evening. It's ideal for use in any light fitting throughout the home and is available at **Asda**, or your usual supplier, for around £2.99. For more information or details of your nearest supplier, please contact:-



GE Lighting
Miles Road
MITCHAM
Surrey CR4 3YX
Tel:- 0181-640 1221
Fax:- 0181-685 9625

CREATIVE CRAFTS & ARTS '98

The ever-increasing demand for fine art, crafts and hobbies supplies has led to the launch of **Creative Art & Crafts '98** - a new exhibition to be held over the Easter weekend, 11th to 13th April 1998 at Alexandra Palace, London. It will be run in conjunction with the well-established and successful **Spring Craft Fair**.

The exhibition will provide a splendid opportunity for visitors to see and try out a huge variety of arts and crafts and the organisers feel that everyone is bound to find something of special

appeal. Although "knitting" is mentioned in the list of crafts, there's no specific mention of machine knitting.

We know that many of our readers enjoy visiting craft exhibitions, especially at holiday time, so this may be a good family day out at Easter. The address you'll need for further information is:-

Marathon Event Management
53 Windmill Hill
ENFIELD
Middlesex EN2 7AE
Tel:- 0181-366 3153
Fax:- 0181-366 6844

THE NEW DAISY COLLECTION

Angela Coryn has sent us the patterns from her new **Daisy Collection**. There are three garments in one design - a cotton and chenille jacket, a merino wool jumper and a merino and wool tunic and four-panel skirt.

Angela used a **Knitmaster 580** electronic knitting machine, but all three designs can be knitted on any machine with a 60 stitch repeat.

Angela's "mini" collection costs £5.50 including postage and packing. The patterns include a colour photograph of the garment and full knitting instructions. You can mix and match the garments by using complementary colours or make the garments individually for a very chic look.



For more details or to order, please write to the following address:-

Angela Coryn
Tangles
Little Bull Lane
Waltham Chase
SOUTHAMPTON
Hampshire SO32 2LT
Tel:- 01489-892041
Fax:- 01489-895762

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Fax. 0115 987 2900

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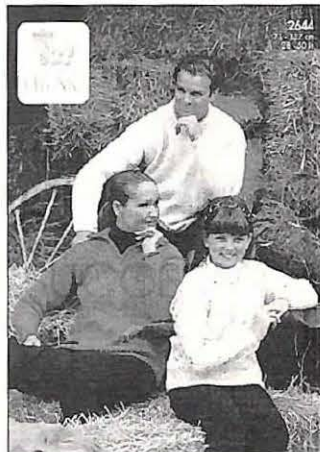
2636

31 - 61 cm
12 - 24 in*Soft as Silk***NEW FROM KING COLE**

We often bring you details of new hand knitting leaflets, because there are often lots of ideas to glean from them. The latest selection from King Cole has added interest for us. Many of them are knitted in stocking stitch, in double knitting and chunky yarn and the tension can often be matched on our double knitting and chunky gauge machines.

Look out especially for baby Leaflet 2635, a traditional "sailor's suit" comprising sweater with sailor collar, trousers, beret and socks and Leaflet 2636, a little girl's cardigan leggings, beret, hat and socks. There's a pretty edging on the girl's set which can easily be knitted by hand whilst watching television, then the stitches can be transferred to the machine. Combining a little hand work with machine knitting is something which can often be considered when knitting on double knitting and chunky machines, especially if you don't have a ribber. There's also a short sleeved, striped, all-in-one romper with a hat and socks, knitted in stocking stitch, on Leaflet 2637. All the baby patterns have been knitted in King Cole Soft as Silk double knitting yarn.

It's also worth looking out for Leaflets 2644 and 2645. Both are stocking stitch patterns for the family in a selection of styles and wide size range, using King Cole Premium Chunky yarn. Leaflet 2644 has crew and "V" neck sweaters and a collared tunic; Leaflet 2645 has "V" neck cardigan and round neck tunic and sweater.



If there isn't a convenient local stockist, don't forget that all King Cole yarns and leaflets are available from:-

St John's Wools
PO Box 66, Limefield Mills
Wood Street, BINGLEY
West Yorkshire BD16 2BH
Tel:- 01274-510566

NORTH OF THE BORDER

We've had news that the Castle Street shop which belongs to the Royal Edinburgh Repository and Self Aid Society, has undergone a £20,000 "makeover" as part of a major face-lift to enhance its work of over a century of selling craftwork made by its members. The charity was established in 1882 and its patron is the Queen Mother.

The shop sells hand-knitted, crocheted and needlework goods from babywear, delicate embroidery, smocking, Shetland shawls and sweaters to baking, preserves, hand-painted china and novelty gifts and decorations.

All the money raised from the modest prices charged for the exquisitely hand-made goods is paid to those who make them - skilled people, of all ages, coming from all walks of life.

The craftworkers are resident throughout the UK from Shetland to Cornwall. The charity, run by a committee of volunteers, is unique in that it is the only one in the UK which deducts nothing for overheads, from the sale of the goods.

Situated off Princess Street in Edinburgh, at 23a Castle Street, the shop sounds a super place for a browse if you're visiting the city!

SPECIAL HOLIDAY PACKAGE

Did you know that Nationwide Exhibitions and Farthing Holidays have teamed up to provide a special package for visitors to Nationwide knitting and needlecraft exhibitions?

The North East Knitting & Needlecraft Exhibition in Leeds is a two-day tour on the 3rd and 4th April 1998. Accommodation is half board at a three star hotel and includes an excursion to the Bradford Colour Museum and Textile Dyeing. The cost is £69.95.

For the same cost, you can also combine a visit to The Southern

Knitting & Needlecraft Exhibition in Somerset on 24th and 25th April with a visit to the All Hallows Museum of Lace.

All tours include the services of a professional tour manager, as well as coaching and transfers. Further details can be obtained from Farthing Holidays on 0116-279 6060. Alternatively, write for full details of these and all other Nationwide exhibitions in the coming year to:-

Nationwide Exhibitions (UK)
Ltd
PO Box 20, Fishponds
BRISTOL BS16 5QU
Tel:- 0117-970 1370
Fax:- 0117-970 1371

READY . . . STEADY . . . STOP!

We're told that almost a third of our readers will be smokers and that, at any one time, one in six will be trying to give up. Each year, over a million smokers take part in No Smoking Day and an estimated 40,000 quit!

No Smoking Day is a registered

charity and celebrates its 15th anniversary this year with its Ready . . . Steady . . . Stop! campaign. It's organised and promoted by an alliance of health promotion agencies, major cancer charities and smoking education bodies in the UK. If a diary date will help, No Smoking Day this year is Wednesday, 11th March.

MANOR HOUSE MUSEUM

There's always a varied programme of events at the Manor House Museum in Bury St Edmunds. For example, there are one-day embroidery workshops in April and May, July and August which cost just £20 per person per day and include a cup of coffee on arrival and a cup of tea at the close of the day. Three-day workshops in September cost £55 for all three days.

If A Day Behind The Scenes with Irene Barnes of the Costume and Textile Department at

the museum has appeal, these are run on one Saturday each month up to April 1998. The day lasts from 10.00 am to 4.00 pm and the cost is £15 per day including morning coffee.

Sometimes, we all need a bit of a change and these days out are ideal. For more information or to make a booking, please get in touch with:-

The Manor House Museum
Honey Hill
BURY ST EDMUNDS
Suffolk IP33 1HF
Tel:- 01284-757076

Designed by

PANELS (KNIT 3 [3, 4, 4, 4] ALIKE)

With carriage at right and close knit bar in position, set machine for full needle rib/double rib with ribber at H5.

Using MT-4/MT-4 and MY, cast on 184 [184, 158, 158, 171, 171] sts on each bed in full needle rib/double rib as in cast-on diagram.

Using MT+1/MT+1, K 2 tubular rows. Carriage is at left.

Set machine for full needle rib/double rib knitting. Set RC at 000. K 1 row. Set ribber to P5. Transfer sts as in pleat diagram. Push empty Ns to NWP.

Set ribber to H5. K 249 rows. RC shows 250. Adjust length at this stage, if required.

Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

BASQUE

(Please refer to the Knitting Notes above, if you would like to adjust the length of the basque.)

PLEATED RIB SKIRT

1

Maggie has designed this smart, easy-to-wear, pleated skirt to match the rib waistcoat featured in our last issue.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Silky used double. (Yarn Guide No.5.)

1 x 500 g cone in Jade (MY).

2 cm wide elastic to fit waist, plus 1 cm for overlap.

GARMENT WEIGHT

Finished garment in first size, weighs 415 g.

The fibre content of this yarn is 100% Bright Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, BURNLEY, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit hips 92 [97, 102, 107, 112, 117] cm, 36 [38, 40, 42, 44, 46] in.

Length to waistband 69.5 cm, 27½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

42 rows to 10 cm, 4 in measured over pleated rib on MT+1/MT+1 (tension dial setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used main bed side of knitting as right side of garment.

b) Use 2 ends of yarn together throughout.

c) The skirt has a 10 cm, 4 in basque to reduce bulk at the waist and can be lengthened or shortened by adding or subtracting approximately 4 rows per cm on the pleated sections.

Maggie Andrews

Push 100 [105, 83, 87, 91, 95] Ns to WP. Push 16 [26, 8, 16, 11, 19] evenly spaced Ns from WP to UWP.

With wrong side of pleated section facing, replace sts on to Ns, placing 2 sts tog on to Ns in WP and 1 st on to Ns in UWP. Using MT and MY, K 44 rows. K 1 row, knitting in a length of fine cotton to mark row.

WAISTBAND

K 18 rows. Make a hem by placing sts from marked row on to corresponding Ns. K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

WASHING AND DRYING

Leave all pieces to rest for at least 48 hours because they will shorten, due to the effect of the ribber weights during knitting. Wash all pieces. Hang skirt panels by waist to dry.

MAKING UP

Join all panels using the seam stitches, leaving one seam open in waistband. Insert elastic and join overlap. Close opening.

There are eight different patterns for knitted skirts in Maggie's book THE SKIRT SELECTION available direct from:-

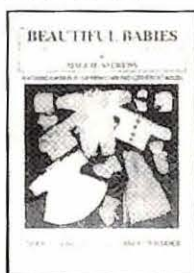
Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

The price is £4.50 including post and packing in the UK. Overseas friends should add 50p for posting to Europe and £1.00 for posting to the rest of the world and send sterling cheques only, please.

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MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ

Cast-on Diagram

H5 | | | | |
| | | | |

Pleat Diagram

P5 S • | | | | | • • | | | | | • S
S | | | | | • • | | | | | • S

MAKING TRACKS

You can easily find yourself at the end of a year wondering what you've actually achieved and pondering on what you really wanted to do, especially when you're young. **tracks: the Cv work directory** is a careers guide to 160 professions from Accountancy to Zoology, of special interest to those aged 16 to 22 years, but equally useful for older people. The book has been designed for easy access, with a clear graphic page plan and there are 13 sections.

There are useful contact addresses in **Tracks** and the format is very easy to read. There's a page per profession, presented in alphabetical order and each page lists required qualifications, skills base, a work description, salary levels, useful addresses and advice from the professions. In addition, there's a guide to Universities, Higher Education Colleges and leading

UK Companies. For example, it suggests that a knitwear designer needs to be dextrous, methodical and have a visual sense and stamina. We have to agree!

tracks: the Cv work directory is a tightly structured publication, built on an A-Z plan of 160 different pathways towards a rewarding career. Its 216 pages are published as an A5 size, spiral bound, softback book supplied in a boxed cover and as rights protected floppy disks, formatted for Mac and PC users. The ISBN number is 1-901161-20-X and the cost is £15 each in the UK and £18 overseas. For more information, please contact:-

Philip James or Sarah Batiste
Cv Publications
10 Barley Mow Passage
Chiswick
LONDON W4 4PH
Tel:- 0181-400 6160
Fax:- 0181-994 1533

A SEWING REVOLUTION

More and more machine knitters are now using overlockers, for both sewing and knitting. If you're considering buying one, take a look at the **Baby Lock "Imagine"**. It's an entirely new way of overlocking - without tension knobs! In place of the thread tension is an automatic thread delivery system which delivers a balanced stitch on any fabric, with any type of thread.

Baby Lock's exclusive instant jet-air threading is also incorporated in the **Imagine** - one touch of a lever and the thread is jet-aided through the tubular loopers! The automatic needle threader also ensures speedy threading of the needles.

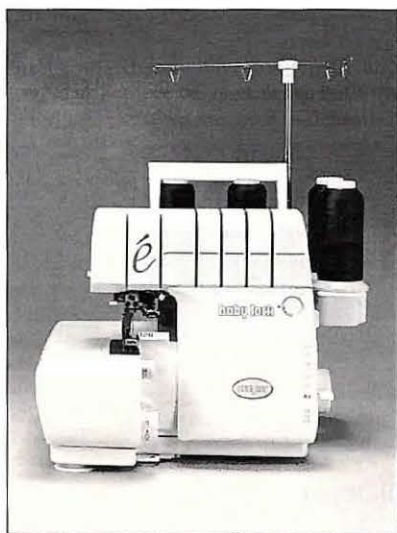
Imagine comes with an electronic foot control and drive system, a heavy duty cutting system, an auto thread release and a stitch width capability of up to 7.5 mm. It's easy to switch from four, to three, to two thread - then on to rolled hemming. All it takes is a simple dial change from automatic rolled hems, to a rolled edge then to full stitch length.

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needle deflection and improve needle penetration on all fabrics. The differential feed delivers a true two to one gathering ratio, eliminates puckering in fabric and makes complete fabric manipulation possible.

There's also a selection of optional presser feet available including an elastic foot, 3 mm and 5 mm cording feet, a blind hem foot, ruffling foot and a foot for beading. If you'd like to know more, a free brochure and information pack is available from Baby Lock at the following address:-

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Tel:- 01234-363433



WHAT A DAY!

We were really sorry not to have been able to join **Vera Palmer** and members of the **Castleton Machine Knitting Club** at their **Knitters' Day For The Hospice** in October. As usual, it was held at Castleton Community Centre in Rochdale and here's the reason so many knitters arrived for the opening at 11.00 am.

Many machine knitting companies attended including **Busy Bee Basics**, **Crocus Designs**, **Jacquandra**, **Jane Hawkins**, **Lord's Sew-Knit Centre**, **Metbury Designs**, **Riverside Spinning**, **Woolley Soft Ware**, and the **Rag Rug** man. There were also appliques, buttons and club patterns; a raffle and tombola; wooden gifts and **Ingrid's Craft Shop**.

Vera's no novice at organising this show and she thought she'd made sure there were lots of refreshments available, including sandwiches, cakes and potato pie - but by 1.30 pm, the "cupboard was bare"! It was a super day and everyone tucked in to the goodies - so much so that they completely ran out of food! We trust that the group of machine knitters from **Scunthorpe**, arriving late after a

terrible journey, will have forgiven the club - by now - for leaving them hungry!

The event has been held for each of the last three years and has raised between £500 and £650 annually for the Hospice. This year, the doors were open, as usual, from 11.00 am to 4.00 pm, entrance was just £1 - and they raised the unbelievable sum of £1,200!

To all those who joined them on the day, may we pass on the sincere thanks of **Vera Palmer** and all the members of the **Castleton Machine Knitting Club** for your wonderful support - it was a superb day! Why was it so special? It was all machine knitting, of course... well, almost!

The Lads' & Girls' Brigade at the Church had a fund-raising stall, but as a "thank you", the teenagers set up the tables and also helped the exhibitors unload their goods.

The Parent's Committee did sterling work in the kitchen and on the door and, in turn, their special efforts raised nearly £100 towards a new mini-bus. Well done, everyone!

Knit-In-Guernsey 1998

28TH MARCH - 5TH APRIL

Janet Spink invites you to join her on her 7th Knit-In-Holiday. For the first time we are travelling by air or sea to the picturesque island of Guernsey, which is the second largest island of the Channel Islands. Our base is the **St Martins Country Hotel**, which is situated two miles inland from the main shopping centre of **St Peters Port**. This hotel is very spacious and offers an indoor swimming pool and leisure centre. All rooms are en-suite and tastefully decorated.

We have a very talented selection of tutors who are all well-known to you:-

**Kate Arklay, Carl Boyd,
Janet Cooke and Angela Gordon.**

Tuition will be in several formats, the most popular being the 'hands-on workshops'; and the 'Knit-a-garment' days.

Contact **Janet** for an information brochure and a booking form. Places are limited, so please reply promptly.

Janet Spink
3 Bramerton Lodge
Bramerton
Norfolk NR14 7EQ
Tel: 01508-538862

Cut & Sew

"V" necklines

Now we are into the colder weather, I have been wearing more "V" neck jumpers, worn over a blouse or a fine, polo neck jumper. The different layers keep you so warm, therefore "V" necklines are the main subject for this month's article.

Debbie Kendall

Jumpers made with a "V" neckline are so useful. They are obviously essential for school jumpers, but are also great garments for the man in your life. Garments can be made in fine yarns and are just super under their suit jackets when it is cold. Make them though not just for men and children but also for yourself! Change the depth of the "V"; add an insert or perhaps add a collar - there are so many variations that can be made.

In the classes that I run, I have found that no one minds shaping a "V" neck on the machine when knitting in stocking stitch - but when it comes to patterned knitting, that is an entirely different matter! Fair Isle, tuck, lace and double bed patterns all cause their own problems when you try to shape a "V" on the machine.

The first problem for some is reprogramming the pattern for the second side, if you get it wrong it sticks out like a sore thumb. The next can be the weighting of the neck line. Tuck, lace and all double bed patterns must be weighted and it is so awkward weighting just one side of the neck and not the other.

Another problem I have found is that one side of the "V" can come off of the machine longer than the other. You then have to

take great care when adding a neckband to get both sides the same size.

It is also possible to get a mark along the second side where the carriage has gone backwards and forwards whilst knitting the first side. Of course all of these difficulties can be overcome however it is so much easier to cut and sew.

There are many ways of marking a "V" neck line for cut and sew. Let us look at two of the easier ones.

MARKING A "V" NECKLINE FOR CUT & SEW

METHOD 1

- 1 Mark the neck line shape as you knit and follow your pattern or charting device up to the bottom of the neckline. Have some short lengths of waste yarn ready.
- 2 Take one piece of waste yarn and make a knot in it to make a loop. Place this over the needle which marks the bottom of the "V". Do not knit it through the stitch, just leave it in the hook of the needle together with the stitch.
- 3 Carry on knitting and every time either the pattern or charting device tells you to decrease a stitch, mark in the same manner as before.
- 4 On completion, you will have a rectangle of knitting

with a lot of little marker threads knitted in. Join these up as you would a dot to dot using a water erasable pen or by tacking.

- 5 When you have the "V" marked, you can cut each little knot on the waste yarn and remove each piece. The waste yarn is knotted to prevent accidental removal. There is nothing more annoying than leaving your work as we all do sometimes and on returning to it finding our little markers have somehow fallen out!

METHOD 2

For this method, we use a template and this is the method I prefer because marking as you knit takes extra concentration and time at the knitting machine. Using a template is easier and quicker!

A template is cut to the shape of the neckline required. These can be purchased, or you can make your own. If you make your own, copy the shapes from jumpers you particularly like or just copy from standard patterns.

For example, a "V" neckline for a 91 cm bust may have a back neckline width of 16 cm and a drop of 20 cm. If you are making your own templates, cut the shape out in paper first. Get the shape and size exactly right and then trace it on to stiff cardboard or a heavy, non-fusible interfacing - either of which can be clearly marked with the sizes for future reference.

N.B. Remember to mark the centre of the template accurately! In use, the template is centred on the garment, marked around with a marker pen and this is the line that is sewn over before cutting.

After marking the neckline shape with which ever method you choose, the next job is to sew. We can use an ordinary zig-zag sewing machine or an overlocker, but whichever you use it is really important - before you sew on the actual front of the garment - that you should practise on the tension swatch first.

Set your sewing machine to a medium width zig-zag and a medium length stitch and, for a "V" neckline, sew in a diagonal straight line on the tension swatch. Check that the knitting is not stretching. If it is - and you can change the pressure of your sewing machine foot - slacken it off a little. Practise again. If you have a roller foot attachment for the sewing machine, try it. If you are still having problems with the work stretching, you can zig-zag over a length of very smooth yarn and pull up into shape on completion - and here's how to do it.

SEWING OVER A LENGTH OF SMOOTH YARN

Use the standard zig-zag foot and there should be no problems doing this. Look at the foot, there should be a very small gap exactly in the middle.

On starting sewing, hold the yarn along this gap, leaving a tail behind.

Lower the foot so that the length of yarn is exactly in the middle of the foot. Sew slowly, taking great care that the zig-zag straddles the yarn. The needle must not pierce the length of separate yarn. You will find that it is easy to guide the yarn along the line you have marked.

You will also need to check the actual zig zag stitch, which should look the same on both sides of the work. If it doesn't, refer to your instruction book to see what adjustment needs to be made.

It is also important that the actual zig-zag stitch should lie flat. If it is pulling up the work at all, then reduce the width of stitch.

When you are happy with the stitching, mark a small "V" on the tension swatch and practise over this. When you get to the point of the "V" you will need to leave the needle in the work, raise the presser foot and swivel the work around so that you can sew up the other side.

You are now ready to sew the "V" shape on your garment.



DesignaKnit

The Basics - Part 10 Interactive knitting

DesignaKnit has many wonderful features. Interactive knitting, more commonly known as *knit from the screen*, is probably one of the most amazing and is Diane's topic this month.

Diane Bennett

As you knit, the computer screen shows when to shape or change colour - and for those who can't see the screen while knitting it is even possible for a computer with a sound card to speak the instructions. Many knitters have told me over the years that they would like to have something to "hold their hand" while they knit and tell them what to do - here is the answer!

Interactive knitting, which is the bottom icon on the left of the DesignaKnit screen (see Fig. 1), can be used while knitting a stitch pattern, for test knitting or a tension square, a garment without a stitch pattern or a garment shape combined with a stitch pattern. If the computer is connected to the knitting machine via a link (described in more detail in the last article in this series), it shows shaping and colour changes while knitting.

Even for the knitter who does not own a link, Interactive knitting is useful to review a garment before starting to knit. Although it is possible to see the combined shape and stitch pattern in Stitch Designer, looking at it row by row as it will be knitted sometimes shows up

problems or suggests improvements which could be made.

MAKING A START

Before using Interactive knitting for a patterned garment:-

- 1 Design the garment using Standard or Original Shaping, saving the file when complete.
- 2 Design or open the stitch pattern using Stitch Designer and save the file with the appropriate knit method.
- 3 Combine the garment shape and stitch pattern in Stitch Designer. Use **Shapes - Integrate** to check that the correct stitch pattern has been assigned to each piece, then save the new shape file which has information about the stitch pattern and its position.

These steps have been covered in earlier articles in this series.

Click on the **Interactive Knitting** icon and DesignaKnit will offer the option of opening a stitch pattern or shape file - these do not have to be opened using Standard or Original Shaping or Stitch Designer. The last five files of each type saved are listed in the box below the buttons - see Fig. 2 below. To open one of these files simply

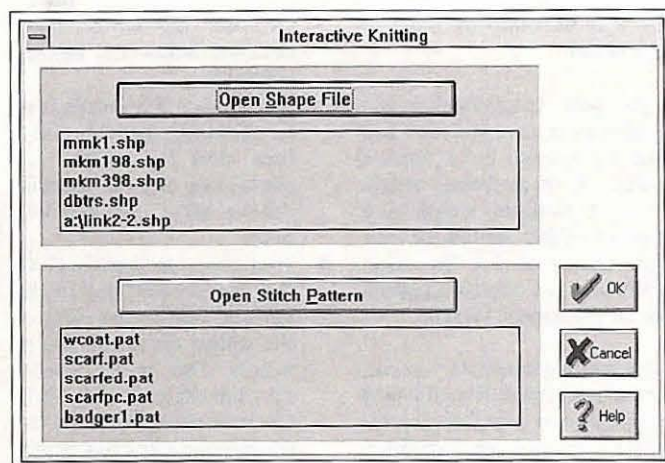


Figure 2

click on its name then **OK**. For any other garment, click on **Open Shape File** and select the file from the list.

The next window displays the garment pieces - click on the one to be knitted. To knit a garment shape combined with a stitch pattern, make sure that **Integrated with stitch pattern** is selected in the next window. The garment piece is now displayed on the screen, ready to knit.

THE INTERACTIVE SCREEN

First, let's look at the information and tools on the screen, shown in Fig. 3. Towards the top right, the complete piece is displayed, with the rows actually being knitted at the bottom centre. This can be displayed in three different ways - to see them, use the **Zoom tool** (magnifying glass) three times. The complete width of the garment piece is useful when knitting narrow pieces, but detail is lacking on larger pieces. For asymmetrical shapes, use the two halves, while for symmetrical pieces the centre below and outside pieces above, shown in Fig. 3 is easy to follow.

Above the garment "strip" the colours which should be in use are displayed and here the required colour change is displayed on appropriate rows. Above this, in the large box, shaping instructions are given when appropriate. A number in the middle of this box indicates the number of rows to be knitted to the next shaping or colour change.

At the top of the screen, the number of needles which should be in use - LN87 . . RN87 in Fig. 3 - is particularly helpful when checking after leaving the machine while knitting. Always ensure that the row counter is reset at the beginning of each piece or section, so that this can also be used for checking.

The stitch pattern row number can be used when resetting for the second side of a neck when knitting on a Brother or, only occasionally, on a Passap or Pfaff machine. It is not necessary to note the row number when splitting for the neck, since the required row number is displayed here at the beginning of the second side of the neck.

On the left of the screen are the tools. The most important of these are:-

Help. The blue question mark at the top.

Up and down arrows. The arrows with a line below move straight to the beginning or end of the pieces, the other arrows one row at a time. These can be used to review the garment before starting to knit. Clicking with the mouse on any point on the garment will move immediately to that position, which is also very useful when checking the garment.

Zoom tool. The magnifying glass.

Stop, Ready and go tool. The traffic lights.

When you have done this, carefully cut out above the stitching line. This seems a silly thing to say . . . but take care that you leave the stitching on the garment and you don't cut it away! I have seen this done quite a few times - and although you can always rescue the neckline, it is a most annoying thing to have to do!

If you have an overlocker and decide to use this, you will still need to practise on a tension swatch. A three-thread stitch, set to a medium length and medium width should be just right for neatening the edge. Again, sew in a straight diagonal line on the tension swatch.

If the knitting stretches, you will need to alter the differential feed - if you have it. (See last month's article for more detailed instruction.) When you are happy with the stitching, again mark a "V" shape on the tension swatch.

Sew slowly along the marked line, watching the knives. Stop sewing when the knives reach the point of the "V". Straighten out the neckline, folding the knitting to the left and continue sewing in a straight line.

It is possible, on your first few attempts, that the stitching might not be perfect at the point of the "V". Practise this stitching until you are happy with the final look - but perfection isn't necessary, as the whole neckline will be enclosed in a band and, as with everything, the more you do the better you get!

Now take your marked front and sew the "V" with the overlocker, remembering that the piece of knitting which will be overlocked is to the left of the machine.

To complete the neckline, we need to add a neckband and again there are many choices. My favourite has to be a stocking stitch neckband for a "V" neck; it always lies beautifully flat and doesn't pull in.

If you prefer, you can add any sort of band - ribbed or otherwise. The only important factor is that, with a cut and sew neckline, the band must cover the cut edge on the right side and the wrong side.

AN OLD, FAVOURITE NECKLINE

Why not try one of my all-time, old favourites? The complete

front of the garment is picked up in one piece and the "V" is shaped at the centre by decreasing:-

- 1 Take the "V" neckline to the machine and then, with the right side facing you, pick up an odd number of stitches from the entire front neckline below the zig-zag stitching.
- 2 Bring all of the needles out to holding position and then close the latches. For practising, use a contrast colour, MT-1 and knit two rows.
- 3 Find the centre needle. Place the two stitches, one to the left and one to the right of the centre on to the centre needle. The centre needle now has three stitches on it. On both sides, move all the stitches one stitch in towards the centre using the 7-prong tool, if you have one. Take back to non working position the two empty end needles.
- 4 Repeat instructions 2 and 3 until five decreases in all are completed.
- 5 Knit one row. Using MT+3, knit one row for the fold. Using MT-1, knit one row.
- 6 On both sides, move all of the stitches one needle out, leaving the centre stitch in place. On either side of the centre stitch, there will now be an empty needle. Fill this with the heel of an adjacent stitch - but not the heel of the centre stitch. The heel of a stitch is the top of a stitch knitted the previous row.
- 7 Knit two rows.
- 8 Repeat instructions 6 and 7 until five increases in all are completed.
- 9 Look at the original pick up line. Because of the contrast colour, you should easily see - on the right side - the first knitted row of stitches. They look like a row of running stitches. Pick these up and place on the needles.
- 10 Using MT, knit two rows. Using MT+1, knit one row. Take the work off the machine with waste yarn.
- 11 Lightly press the last row knitted in main yarn on the flap. Unravelling the waste yarn as you go along, back stitch the flap down. Take care at the "V" to make a nice point.

If you have never attempted a cut and sew "V" neck before, do have a go. You will be surprised how quick and easy it is to complete!

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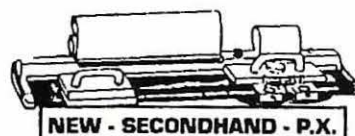
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Question Time

Like Topsy, it grew!

Pat has a little "on-going" tale to share with us this month. It's very interesting and may, for some, be an encouragement!

Pat Coulston

Back in the Summer, members of our Church Youth Group had an auction to raise funds for their summer camp activities. We were asked to donate something "sellable"; antiques would be accepted (I) or tickets for various activities, a meal or cake could be cooked . . . and so on - you know the sort of thing.

Well, I don't possess too many antiques, can't cook, (won't cook!) and haven't anything sellable. What could I do? With tongue in cheek, I offered a "Machine Knitting Demonstration or Machine Knitting Lesson". Well, it was the one thing I could offer that I knew was good! I was away on the auction

day and when I made enquiries, I was told that a neighbour friend of mine - Eleanor - had purchased the lesson . . . for £3.00. That humbled me!

We made arrangements and Eleanor came and had her "demonstration". I showed her what a machine could do, both standard gauge and chunky and let her have a go. She appeared quite interested . . . and that, I thought, was that.

Some days later, we were talking and her original interest had been kindled. I offered to lend her my "beginners" knitting machine. It's a machine I keep for anyone who shows an interest and would like to have a play and it's my first knitting machine, a Knitmaster Vista-matic. It's a dear little machine - solid bed, proper needles, standard gauge and cost me £34.00 . . . but that's another story!

When I went to get it for her, for some strange reason I decided that, instead, I would lend her our club machine - a Brother 840. I took it over, set it up, got her going on a few basics and left her to it. I seem to remember that I went over a few times more and helped her a little - but, she did not have the full blown "lesson".

A few days later, she asked if I would go and chat with her husband, as he wanted to know about knitting machines - what makes and types there were, what each did in comparison with the other and so on. This I did in detail - comparing electronic models with punchcard machines, new against used, accessories for the future like a ribbing attachment, colour changers and so on. He and Eleanor took all this in and came to the conclusion that a good quality, used punchcard machine would be just what they wanted. Did I know of any?

I returned home to our club's Members' Notice Board and yes, there were several machines on offer. I advised my friend that although I was quite happy to come and help her, I was not a knitting machine mechanic and so my advice would be limited.

However, I could help her from making a very obvious mistake.

We looked at several machines and, in the end, found just the one. The previous owner, a lady I knew from way back, had sadly died and her husband wanted to sell everything. Eleanor then became the proud owner of a Brother 881 with ribber, double bed colour changer - and lots and lots more at a favourable price. We spring cleaned the machine and ribber and although all was well with the main machine, the ribber had to have its brackets adjusted by John Major, our local mechanic.

Now to the main purpose of my story. This all happened last summer, about June and Eleanor is now starting to "knit for profit" - indeed, she hopes very soon to be marketing her work. She started off in a very small way, knitting just for her family until friends saw her work and placed orders. Instead of falling into the trap of working for "peanuts", Eleanor is selling her work at a sensible price. (None of the, "here is a pot plant to thank you so much for knitting that patterned, button-up cardigan and making all those changes for me - it must have taken ages" syndrome!

I spoke to Eleanor a few days ago and she is taking this all very seriously, carefully working things out to see if she can build a small business with her knitting machine. I find this all fascinating and will keep you up to date with her progress. I think that she could be a very good example and, as I said at the beginning, an encouragement to all who want to do the same thing.

VARIATION ON A THEME

I saw a very interesting variation of the "V" neckline the other day, in one of the chain stores. The "V" neckband had been done as usual and it had an extra knitted piece inside it. This extra piece was nearly twice as long as the ordinary neckband, cast-off at the top and then allowed to roll giving quite an attractive effect. This is my interpretation.

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KNITTING A GARMENT

To start to knit, click on the **Ready** tool - the amber or middle traffic light. (US readers please take note, since you don't have a "ready" traffic light!) This displays the cast on and welt instructions as appropriate to the selected knitting machine - those shown in Figure Four are for the KH965. Once this has been knitted, click on **OK**. Silver and Singer owners then need to follow the instructions for pattern transfer row by row while knitting, as described in the last article.

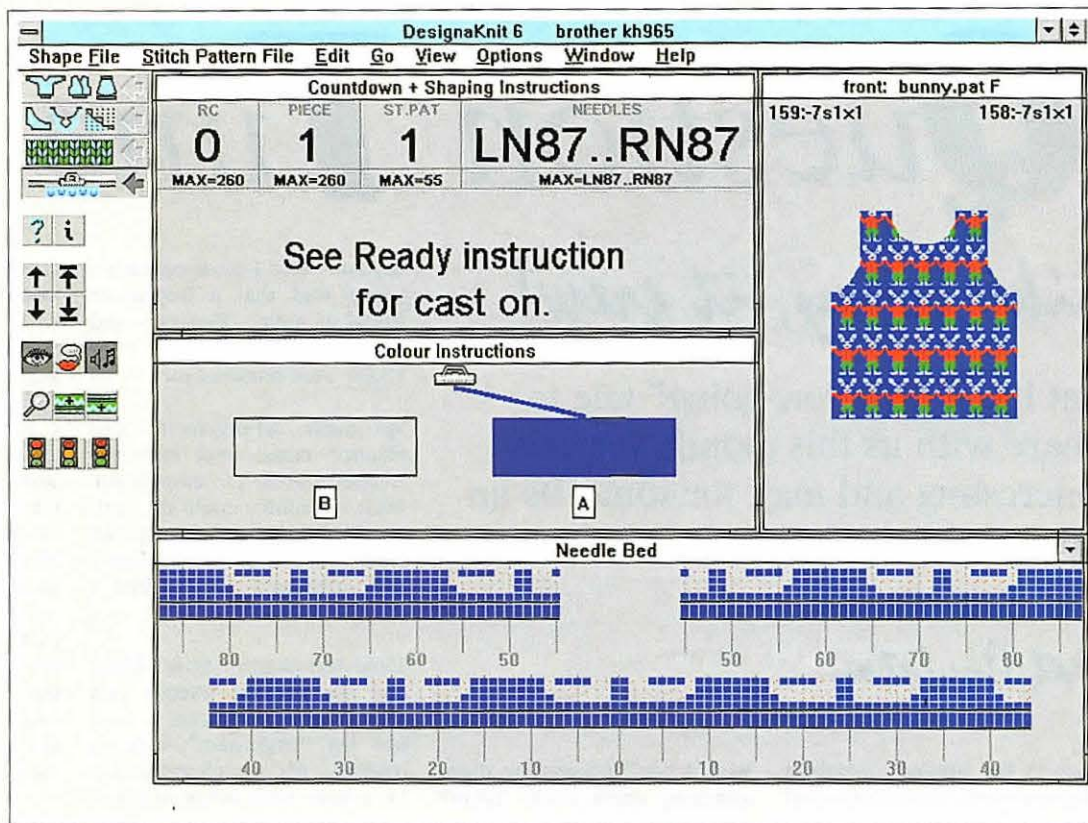


Figure 3

From this point, the knitting machine is in control. The link detects the movement of the carriage or locks and moves forward by one row, displaying any colour change and/or shaping information. If a mistake is made, reset the machine and row counter, use the down arrow to take the block back, then click on the **Go** button to restart. It really is amazing - and very simple!

LINKS TO THE COMPUTER

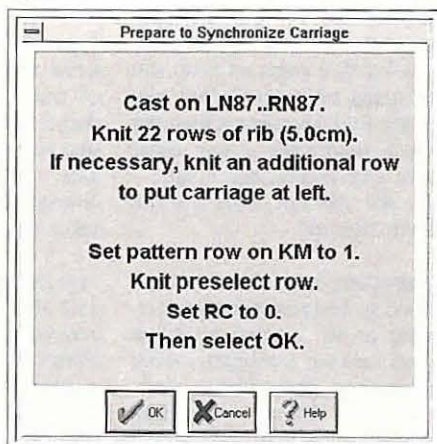
The links for electronic machines which can be used not only for

Interactive knitting but also for direct transfer of stitch patterns described in the last article. In addition to these, a ScreenLink is available for punchcard machines, which detects the

movement of the carriage and allows Interactive knitting to be used as described - there seems to be a myth that DesignaKnit is only for electronic owners and this certainly is not the case.

This is the last article in Diane's introduction to DesignaKnit. In the next issue, she will be exploring parts of the program in more detail, beginning with Original Shaping.

Figure 4



For those who want to make a start with DesignaKnit 6, Diane's a step-by-step guide is called "DesignaKnit a Sweater". Follow the illustrated steps to design and knit a sweater with an all-over pattern or a motif - it really is as simple as that!

The book is available for £5.25 from your dealer or £5.50 by post. Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12, but the set of 1996 issues and disk are still available for £10.

You can order the book and/or newsletter from Diane at the following address:-

Diane Bennett
9 Huntley Grove
Nailsea
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Dear Anne...

If you have a story to tell, a point to make or a favourite hint to pass on, write to Anne at the address on page 3. You may find your name in print and be £5 in pocket!

Dear Anne,
I am writing as a member of Canterbury Machine Knitting Club to tell you about our August project. Andrea, one of our member, suggested we all knit for the Special Care Baby Unit at Kent & Canterbury Hospital.

The very next month, patterns and ideas appeared in *MKM* and your sister magazine *To & Fro*. We used and adapted these and other designs with the result that at our August meeting our efforts covered two large tables.

In the enclosed photo, our Treasurer, Nancy Holmes, is holding up an entrelac blanket, the technique for which she demonstrated at our meeting.

I had a special interest in this endeavour as my son was born prematurely twenty years ago weighing 3 lbs 12 oz and spent six weeks in the unit. He wore out his first size baby clothes which everybody had told me

not to get too many of but he's somewhat bigger now!

Yours sincerely
Mary Cunningsworth
Canterbury, Kent

Dear Anne,
Quite a number of knitters would like to make their own patterns, but are not sure how to arrive at the number of stitches and rows required.

The first step is to make a swatch and my preferred swatch is 100 stitches wide and 100 rows long. I find that it gives a more accurate measurement and eliminates the necessity to put in markers.

Let's take a swatch measuring 29 cm over 100 stitches and 26.5 cm over 100 rows. With these facts, we now need to know how many stitches and rows are required to knit a garment 112 cm wide and 67 cm long for the back and front of a garment.

The key to the code is:-
Same DIVIDE
DIFFERENT multiply
Never use the two "O"s together

For example, $112 \text{ cm} \div 29 \text{ cm} = 3.862 \text{ cm} \times 100 \text{ sts} = 386 \text{ sts} \div 4 = 96/97 \text{ sts}$

$67 \text{ cm} \div 26.5 \text{ cm} = 2.528 \times 100 \text{ rows} = 252.8 \text{ rows}$

I calculate the sleeves and neck in the same way and hope this tip may help some other readers.

Yours sincerely
Rhoma H Williams
Edinburgh, Lothians

CAN YOU OFFER TUITION OR HELP TO A READER IN DUBLIN?

One of our readers has written to ask if we can find someone to help her to use her machine... can you?

Dear Anne,
I have a Brother KH710 with a lace carriage which I've just bought without a manual. (I have located an instruction book and I am presently waiting for it to come!) I believe a ribber is not available for my machine, due to its age.

I then decided to buy *Machine Knitting Monthly* to increase my knowledge in machine knitting and my first issue was May

1997. I'm fascinated and bewildered by all the technology, different machines and I don't know where to start!

I also have a Zippy 90 and a Bond Classic (chunky machines). I hope finally to buy a more modern machine and ribber and do the City & Guilds' knitting course. The article on video learning was very interesting, but are the certificates recognised if I want to teach machine knitting in the future?

I would appreciate it if you put me in touch with other machine knitters who have either similar machines or who have progressed to more sophisticated machines and who could help me to use these basic machines to their full potential. Perhaps Mrs A Turner from Nottinghamshire (*MKM*, June 1997 issue) might be interested. I found her article very interesting and she seems to have achieved so much with her Zippy.

I also read the article called Clubline and was fascinated by the number of clubs catering for machine knitters in Britain. So far in Dublin, I have not been able to find clubs, classes or tuition in the locality or anywhere else in the vicinity. Maybe some Irish readers out there might like to write to me also? Keep up the good work and I look forward to reading my next copy of *Machine Knitting Monthly*. Thanks, once again.

Yours sincerely
Sylvia Sloane
Dublin 18

If you can help Sylvia in any way, please drop me a line and I'll put you in touch.

Members of the Canterbury Machine Knitting Club



We pay £5 for every letter we publish, provided it has not been accepted or published elsewhere. We also give a year's subscription to the magazine if we select a letter as our "Star Letter" of the month.

The neckband is knitted and attached, as normal, by any method you like. Lay the garment flat, so you are looking at the wrong side of the back.

This extra piece will have to be done in three pieces - a back and two fronts and we'll start with the back.

With the wrong side facing you, pick up all along the joining row between the neckband and garment. In stocking stitch, knit the depth of the band plus about the same number of rows again. Cast off by the chain method. Repeat the procedure for the two sides of the front.

These extra pieces of fabric will now roll into themselves, which will give you this double band effect. Although not everyone's cup of tea, it is a little different! I remember, years ago, a summer top I made with too low a neckline. I used exactly the same method to "fill in" and it worked really well.

There's something else I remember about that summer . . . the armbands. I knitted them, using Card 1 in slip stitch. I wore the garment for years and years and the bands always looked good and never went out of shape. It was knitted in either two strands of Bramwell's Hobby or one strand of Hobby with one strand of Silky. Either of these two combinations give an excellent effect.

WHAT A GOOD IDEA!

At our knitting club last month, we had quite a lot of yarn for sale which was all donated for charity. It was all priced reasonably, but was a bit slow in going before the meeting started. Not wanting to be left with it at the end, we struck on a good idea - we had an auction . . . another one!

We described the yarn - what it was, ply and started the bidding at about 50p per full cone. All I can say is that every single cone was purchased and the Victoria Children's Home profited to the tune of £70 and the Land Mine Fund also did well. The funniest thing was a packet of hand knitting Aran, priced before the auction at £1.50 went in the auction for £2.50!

BINDING OFF

So far this month, it's been all talk - so now for the technical stuff! So many beautiful neckbands are spoilt by a tight cast off. The neckline may be well

positioned and the neckband perfect but, if the garment will not go over the head, there's a big dilemma!

This problem applies particularly to children's garments. An adult can usually manage - unless there's a hair style to be ruffled! However, it takes just once to make a child struggle into a tight neckband for the garment never to be worn again without accompanying screams and a blank refusal to wear "that horrid thing"!

Assuming the actual neckline is not too high, we can avoid this - simply by doing a loose cast off, such as the "binding off" method. I know this method has been described many times before, but, there are always new knitters around and those who do not know about this - so, have a go and see for yourself just how good it is. Here is the method.

- 1 Finish the work at the right, if you are right-handed, or at the left if you are left-handed. Leave a long tail of yarn and thread this end of yarn through a blunt ended tapestry needle.
- 2 Bringing forward about 10 needles at a time, take your needle down the end stitch and out of the back of it.
- 3 Bring the needle up through the second stitch to the front, then take the needle back down the first stitch again to the back.
- 4 Bring the needle up through the third stitch to the front, then back down the second stitch to the back.
- 5 Bring the needle up through the fourth stitch to the front and then back down the third stitch to the back. Continue on like this to the end.

If you have to join in another piece of yarn, leave both the tail of the first yarn and a tail of the new yarn hanging loose and sew them in on completion.

Alternatively, if you find sitting at the machine to use this method difficult, try this:-

Finish the work, leaving a long end as above, but knit about six rows of waste yarn before removing the work from the machine. Now follow the instructions above and "bind off" as described. As you can see, the "binding off" is really a form of back stitching - but it works, so do try it!

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JO'S FAMILY FRIENDS

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★ ABOVE motifs have been printed in *Modern Machine Knitting* magazine

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I also have lots of individual Design Sheets, many breeds of Dog etc. (including Dalmatians!) any of which can be put on Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

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Australia East and South: Reynolds Bros., 53 Carlton Parade, Carlton 2218, Sydney N.S.W. Tel: (02) 587 5020 and (02) 588 4474

Australia Western: Dormani Yarns, 318 Lord Street, Highgate 6003, Perth. Tel: 09 328 3050

New Zealand: F & E Knitting Machines, 71 Botanical Road, Tauranga 3001, Bay of Plenty, New Zealand. Tel: 07 571 1015

Malta: Mrs J Connell, Avocet House, St Anthony Street, Fgura PLA13, Malta. Tel: 356 692116

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Pearl's a Singer

4-ply fabric fiddling - Manual techniques

I was rather taken with last month's rib fabrics, so I decided to develop a few more ideas which sprang to mind. All of this month's samples are racked rib and, as such, can also be knitted on Japanese double bed machines.

Jan Wright

All of this month's samples are racked rib and as such are possible on Japanese double bed machines. Here are the translations from "Singerlese":-

- ✓ Carriage set to knit
 - ✓ Carriage set to Tuck
 - Carriage set for circular knitting
 - || Intermediary lever at Position 1/Ribber Bed at Half Pitch
 - || Intermediary lever at Position 2/Ribber bed at Full Pitch
- Back Bed Main Bed
Front Bed Ribber Bed

Watch out for the smiley and grumpy characters - these will tell you my impressions of the

fabrics created and how easy they were to knit. Remember - these are only my opinions and you may totally disagree!

Rather than keep repeating these little pictures in my articles, I will use the "Europeak" translations shown - wouldn't it be nice if we could all speak the same knitting language?

If I come across any other translations which are needed, I hope to give them to you as we go along. If I do not make something clear enough - TELL ME!

NOTES

In each case, I found the Pushing Down Wheels with the long handles to be most useful. If you

do not have a set of these, they are available either from Woolley Soft Ware or myself.

SAMPLE 1

All samples use 4 ply acrylic and Bed Space 4. Other machine users - you cannot change your Bed Space position, so go and buy a Singer immediately!

Cast on and knit welt in 1x1 rib. I found Tension 3/3 gave a good "springiness". Leave Back Bed needles as they are and transfer Front Bed needles to the same set up as shown:-

||.||||
||.||||

Change Intermediary lever to POSITION 1. T6/5.

Back Bed carriage KNIT key selected.

Front Bed carriage set to TUCK and CIRCULAR.

Knit 2 rows with racking handle set to 4, then 2 rows with racking handle set to 5.

These four rows form the pattern.

☺ A lovely lacy pattern which is relatively easy to knit. Two ladders are visible up either side of the panels which would lend themselves to weaving with ribbon or contrast yarn. Easy to transfer the stitches.

☺ Not really appropriate for finer yarns - I found that the stitches had a tendency to "rise".)

SAMPLE 2

Cast on as before in 1 x 1 rib. Knit required welt, change to half pitch (Intermediary lever

set to POSITION 1). Transfer stitches as shown:-

|||||||.....|||||||.....
.....||.....||.....||.....

Tension 7/3 and Bed Space at 4. Back Bed set to KNIT.

Front Bed set to TUCK and CIRCULAR.

KNIT 2 rows with Racking handle set to 3, then 2 rows with racking handle set to 5.

These four rows form the pattern.

☺ Lovely crunchy texture. Remember as you are using all needles on the Back Bed to make the Tension approximately the same as for stocking stitch, with the Front Bed tension roughly half that.

☺ Because the Front Bed needles are tucking, the stocking stitch fabric panels tend to pucker. Use this stitch pattern then, for a yarn that can be steamed to eliminate this puckering.

SAMPLE 3

Cast on as before in 1 x 1 rib. Knit required welt, change to half pitch (Intermediary lever set to POSITION 1). Transfer stitches as shown:-

|||||.....|||||.....
||.....||.....||.....||.....

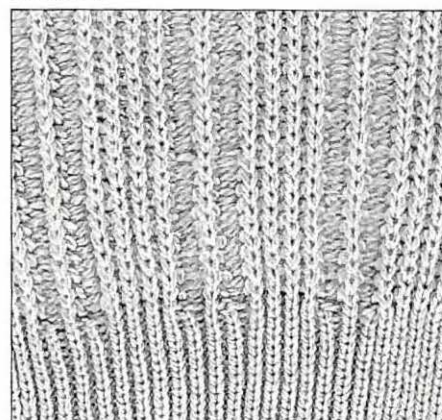
Tension 5½/5½ and Bed Space at 4.

Back Bed set to KNIT.

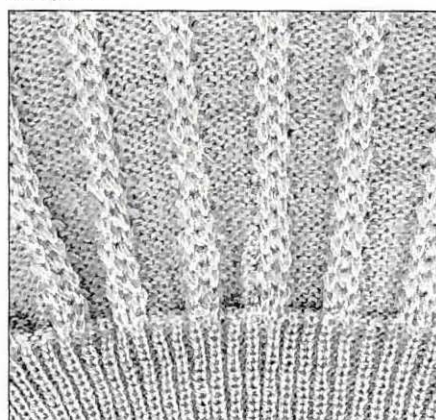
Front Bed set to KNIT.

KNIT 4 rows with racking handle set at 4, then 4 rows with racking handle set at 6.

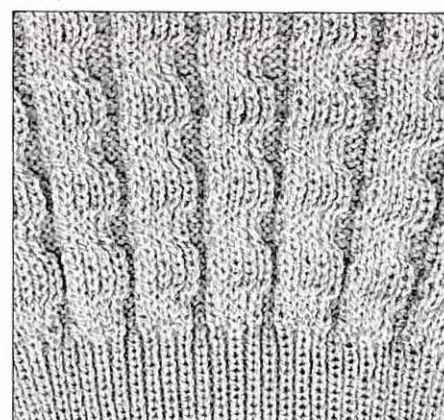
Sample 1



Sample 2



Sample 3



These 8 rows form the pattern.

☺ **Pleats!** A great fabric for a lightly pleated skirt. If you want to get rid of the pleated effect, stretch the fabric out on your blocking board and steam it.

☺ *Quite a thick fabric which may add bulk.*

SAMPLE 4

Cast on as before in 1 x 1 rib. Knit required welt, leave on Full pitch. (Intermediary lever set to POSITION 2).

Needle set up remains the same. Tension 5½/5½ and Bed Space set to 4.

Back Bed set to KNIT.

Front Bed set for TUCK and CIRCULAR.

KNIT 10 rows with racking handle at 4.

Rack 1 to the left (No 5). Knit 2 rows.

Rack 1 to the left (No 6). Knit 2 rows.

Rack 1 to the right (No 5). Knit 2 rows.

These 16 rows form the pattern.

☺ **Easy peasy!** No complicated stitch transfer at all. **Chunky and scrummy** in texture.

☺ *Needs a little concentration or you may lose your place.*

SAMPLE 5

Cast on as before in 1 x 1 rib. Knit required welt, change to half pitch (Intermediary lever set to POSITION 1). Change to needle set up as follows:-

||||| ||||| ||||| ||||| |||||
..... || || ||

HINT - Transfer all stitches to the Back Bed, pull up the required needles on the Front Bed and transfer the heels of opposite stitches to fill these needles.

Tension 6/3 and Bed Space set to 4.

Back Bed set to KNIT.

Front Bed set to KNIT.

Knit 2 rows with Racking Handle on 4.

Knit 2 rows with Racking Handle on 5.

Knit 2 rows with Racking Handle on 6.

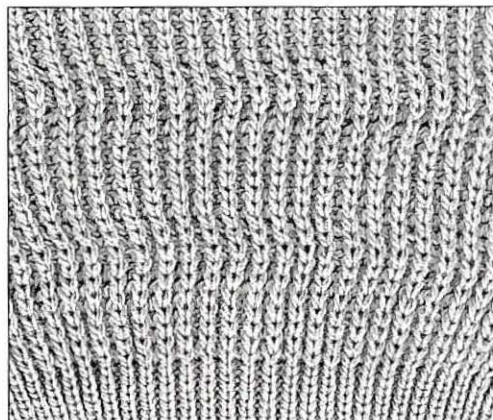
Knit 2 rows with Racking Handle on 7.

Knit 2 rows with Racking Handle on 8.

Knit 2 rows with Racking Handle on 7.

Knit 2 rows with Racking Handle on 6.

Knit 2 rows with Racking



Sample 4

Handle on 5.

Knit 2 rows with Racking Handle on 4.

Knit 2 rows with Racking Handle on 3.

Knit 2 rows with Racking Handle on 2.

Knit 2 rows with Racking Handle on 1.

Knit 2 rows with Racking Handle on 2.

Knit 2 rows with Racking Handle on 3.

These 28 rows form the pattern.

HINT - In order to keep track of your racking position, stick your chewing gum on the right hand side of the needle bed when you are working towards the right and move it to the left hand side when working towards the left. The squeamish amongst you may prefer to use Blu-Tack!

☺ **Very easy.** Again, make the Back Bed tension that of stocking stitch and the Front Bed roughly half. Shaping is quite simple on this fabric as few needles are in work on the Front Bed.

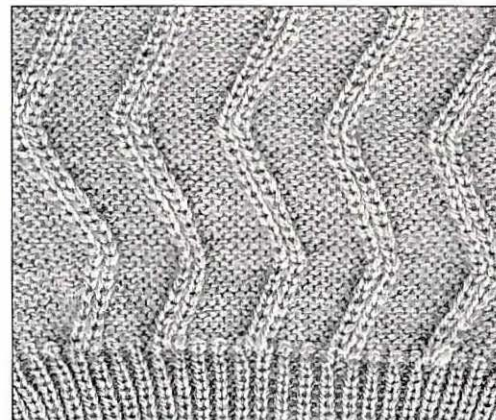
☺ *I suppose the most difficult part is remembering your place. Ensure also that you have a reasonable gap at each end on the Front Bed, otherwise, your Front Bed stitches will be dropping off the edge of the fabric.*

So - has this given you food for thought? I have had enormous fun in designing these fabrics and hopefully will use them in garment design in the near future. Next month - more simple manual fabrics using different techniques.

AND FINALLY . . .

What do you want to see? Drop me a line with any suggestions and I'll include them in a future article.

Happy Racking!
Jan



Sample 5

Ed's Note

Come on Singer knitters, put pen to paper . . . now! With some justification, a constant complaint is that there's very little for your machines in knitting magazines, so here's a super opportunity to have Singer articles "tailor made" for you.

So, why not drop us a line with any requests for articles, techniques or garments you'd like Jan to cover in her series and we'll try to help.

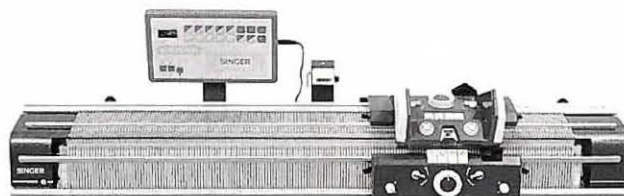
Jan

Jan mentioned that Pushing Down Wheels with the long handles were most useful, in this month's article. If you do not have a set of these, they are available from Woolley Soft Ware or Jan Wright and the addresses are as follows:-

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Designed by

BACK

With carriage at left and colour changer in position, set machine for double rib. Push 143 [157, 171] Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP for double rib as diagram 1. Set patt A to first row. Place needle 1 cam between Ns 70 and 71 [74 and 75, 77 and 78] at left of centre 0. Place point cams at width of knitting. Press button 1 (left light on) and button 2 (left light on).

* Using MC, cast on. Set RC at 000. Set machine for tubular knitting. K 2 rows. Using MT-5/MT-4, K 4 rows. Using MT-3/MT-2, K 15 rows. RC shows 21. Carriage is at left. Transfer end st on ribber at left to adjacent N as in diagram 2. Set machine for double rib knitting. Using MT/MT, K 1 row. Set ribber to Bird's-eye Jacquard. Set RC at 000. Press button 6. Release patt and cont in Double Jacquard patt. Using MC, K 1 row. Cont in stripes of 2 rows C and 2 rows MC throughout *.

K to end of patt A, then cont in plain Bird's-eye until RC shows 303 [285, 277].

SHAPE ARMHOLES

Cast off 12 [14, 16] sts on main bed at beg of next 2 rows. 119 [129, 139] sts on main bed. K until RC shows 494. Transfer sts to main bed.

SHAPE SHOULDERS

Cast off 38 [43, 48] sts at right. Break yarn. Cast off 38 [43, 48] sts at left. Using WY, K a few rows in st st over rem 43 sts and release from machine.

LEFT FRONT

With carriage at left and colour changer in position, set machine for double rib. Push 67 [75, 81] Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP for double rib as diagram 1. Set patt B to first row. Place needle 1 cam between Ns 34 and 35 [38 and 39, 41 and 42] at left of centre 0. Place point cams at width of knitting. Press button 1 (left light on) and button 2 (left light on).

Work as for Back from * to *. K until RC shows 69. Move right point cam 8 Ns in on main bed. K to end of patt B, then cont in plain Bird's-eye until RC shows 303 [285, 277].

LEAVES - Jacquard Jacket 2

PATTERN RATING

*** For experienced knitters.

MACHINES

This pattern is suitable for Silver Reed SK840 and 580 standard gauge electronic machines with PE 1, colour changer and a ribber with Bird's-eye Double Jacquard facility.

MATERIALS

Celandine Sara Machine. (Yarn Guide No.7.)

1 x 350 g cone in Main Colour (MC).

1 x 350 g cone in Contrast Colour (C).

3 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 400 g.

The fibre content of this yarn is 70% Acrylic, 20% Wool, 10% Alpaca. For further information about this yarn, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, ILKLEY, West Yorkshire LS29 8EZ. Tel:- 01943-604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 104 [114, 125] cm, 41 [45, 49½] in.

Length to top of shoulder 70 cm, 28 in.

Sleeve seam 49.5 cm, 19½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches on each bed and 72 rows to 10 cm, 4 in measured over Bird's-eye Double Jacquard pattern (tension dial setting approximately 6/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare electronic sheets according to size to be knitted from the charts provided.

b) Read appropriate pattern into PE 1 before beginning each piece or save all patterns on to a memory card.

c) Increasing, decreasing and casting off are given for main bed only, stitches on ribber should be increased, decreased or cast off as required to keep Bird's-eye pattern correct.

d) When casting off or decreasing stitches, transfer the appropriate sts from ribber to main bed before casting off or decreasing.

SHAPE ARMHOLE

Cast off 12 [14, 16] sts on main bed at beg of next row. 55 [61, 65] sts on main bed. K until RC shows 430.

** SHAPE NECK

Cast off 3 sts on main bed at beg of next and foll alt row, K 1 row. Cast off 2 sts on main bed at beg of next row, K 1 row. Dec 1 st on main bed at beg of next and every foll alt row until 43 [48, 53] sts rem on main bed, then on every foll 4th row until 38 [43, 48] sts rem on main bed. K until

RC shows 494. Transfer sts to main bed. Cast off **.

RIGHT FRONT

With carriage at left and colour changer in position, set machine for double rib. Push 67 [75, 81] Ns at centre of machine to WP with extra N at right. Push corresponding Ns on ribber to WP for double rib as diagram 1. Set patt B to first row. Place needle 1 cam between Ns 34 and 35 [38 and 39, 41 and 42] at right of centre 0. Place point cams at width of knitting. Press button 1

Jocelyn Ridout

(left light on) and button 2 (right light on).

Work as for Back from * to *.

K until RC shows 70. Move left point cam 8 Ns in on main bed. K to end of patt B, then cont in plain Bird's-eye until RC shows 304 [286, 278].

SHAPE ARMHOLE

Cast off 12 [14, 16] sts on main bed at beg of next row. 55 [61, 65] sts on main bed. K until RC shows 431. Work as for Left Front from ** to ** reversing shaping.

LEFT SLEEVE

With carriage at left and colour changer in position, set machine for double rib. Push 59 [63, 65] Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP for double rib as diagram 1. Set patt C to first row. Place needle 1 cam between Ns 29 and 33 at left of centre 0. Place point cams between Ns 29 and 30 at left and Ns 28 and 29 at right of centre 0. Press button 1 (left light on) and button 2 (left light on).

Work as for Back from * to *.

K to end of patt C, then cont in plain Bird's-eye and at the same time, K until RC shows 7. Shape sides by inc 1 st on main bed at each end on next and every foll 8th [6th, 6th] row until there are 131 [141, 145] sts on main bed. K until RC shows 346. Place marker at each end. K 30 [38, 44] rows. Transfer sts to main bed. Cast off.

RIGHT SLEEVE

Work as for Left Sleeve reversing button 2.

NECKBAND

With carriage at left, set machine for double rib. Push 117 Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP for double rib as diagram 1. Using C, cast on. Set RC at 000. Set machine for tubular knitting. K 2 rows. Using MT-5/MT-4, K 4 rows. Using MT-3/MT-2 and MC, K 12 rows. Using MT-2/MT-1, K 12 rows. RC shows 30. Carriage is at right. Transfer end st on ribber at left to adjacent N as in diagram 2. Set machine for double rib knitting. Set ribber to Bird's-eye. K 2 rows. Set machine for tubular knitting.



Using MT/MT+1, K 8 rows. Using nylon cord, K 1 row. Using another piece of nylon cord, K 1 row. Using WY, K a few rows separately on each bed and release from machine.

BUTTONHOLE BAND

With carriage at left, set machine for double rib. Push 175 Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP for double rib as diagram 1. Using C, cast on. Set RC at 000. Set machine for tubular knitting. K 2 rows. Using MT-5/MT-4, K 4 rows. Using MT-3/MT-2 and MC, K 12 rows. Make buttonholes over Ns 40, 41, 42, 43, 44; 60, 61, 62, 63, 64; 80, 81, 82, 83 and 84 on each bed at left of centre O. Using MT-2/MT-1, K 12 rows. RC shows 30. Carriage is at right. Transfer end st on ribber at left to adjacent N as in diagram 2. Set machine for double rib knitting. Set ribber to Bird's-eye and then K 2 rows. Set machine for tubular knitting. K 6 rows and then, using nylon cord, K 1 row. Using another piece of nylon cord, K 1 row. Using WY, K a few rows separately on each bed and release from machine.

BUTTON BAND

Work as for Buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and steam the stocking stitch edge only.

MAKING UP

Draw a cut and sew neckline on back using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck curve. Join shoulder seams using measurements given on diagram as a guide. Press flat and catch edges to armhole edges. Pin neckband into position around neck edge (just below zig-zag rows on back) and, unravelling WY as required, backstitch through open loops of last row worked in MC. Catch down remaining loops on inside, enclosing cut edge. Pin front bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Catch down remaining loops on the inside. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond. Using C, work Swiss darning over the two top stitches of front bands up to neckband edging.

Diagrams

A = 52.5 [58, 63] cm
B = 1.5 cm
C = 42 [39.5, 38.5] cm
D = 24.25 [26, 26.75] cm
E = 2.25 [3, 3.25] cm
F = 44 [47.5, 51] cm
G = 15.5 cm
H = 9 cm
I = 24.5 [27.5, 30] cm
J = 21.5 [23, 24] cm
K = 48 cm
L = 4.25 [5.25, 6] cm
M = 48.5 [52, 53.5] cm

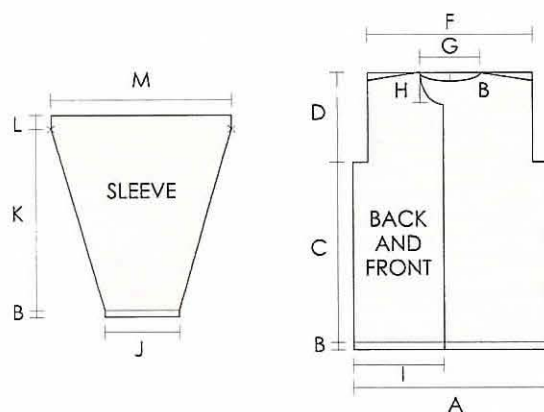


Diagram 1



Diagram 2

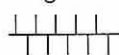


Diagram C

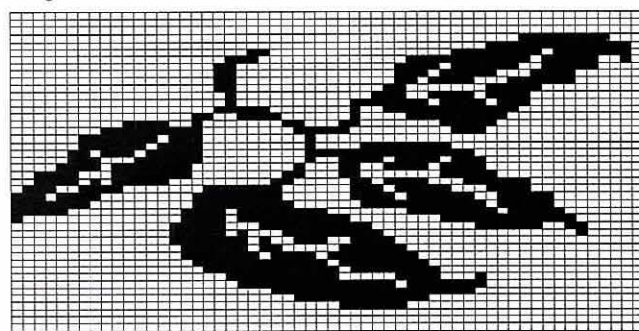


Diagram A (Join with Diagram A/2 on the opposite page)



The Guild of Machine Knitters

Why do machine knitters need a Guild? We have managed quite happily without one for years. That's very true, but times have changed. Ten years ago, perhaps less, machine knitting was a thriving craft. Every town of any size could boast of at least one shop selling machines and yarn. Where are they today? Hardly one major store group has a machine knitting department any more. Suppliers, who knitters have relied on for years for their yarn and other supplies, are taking on other products just to survive. Five years ago there were many magazines devoted to the craft, now there are three.

Why should this be? There are several reasons. Not only do we have an ageing population, but the country has also just emerged from the worst economic depression since the Second World War. Craft-based lessons in schools and colleges have now largely been abandoned.

Possibly due to these factors, machine knitting - as a craft or as a hobby - is under threat. It is vital that this decline is halted rapidly and the trend reversed. If we do not do something now, we will look round in a few years' time and see the suppliers, the magazines, even the manufacturers all gone.

The purpose of The Guild is to see that that does not happen; to spread the word; to rekindle interest; to lose no opportunity of publicising the craft in order to raise awareness among the general public. Membership of The Guild is open to anyone involved in the craft - to clubs, individual knitters, designers, machine engineers, journalists, or just 'friends of machine knitting' who want to help save our craft.

"That's all very well," you say, "but what will The Guild provide for its members?" It is proposed that The Guild will hold its own exhibitions. It will set standards of quality and award certificates of merit and will set in motion a system to teach new knitters. It will endeavour to do anything to help those currently involved in the craft to widen their horizons and strengthen their abilities. To achieve these aims The Guild seeks people of vision, ability and enthusiasm - people who will ask, not what will The Guild do for them, but what can they do for The Guild?

If you number yourself among them then do not delay. Fill in the form (a photocopy will do) and send it back straight away, together with a stamped addressed envelope, to the following address:-

The Guild of Machine Knitters
46/48 Littlepark Avenue, Bedhampton, Havant, Hants PO9 3QY
E-mail: 106304.2402@Compuserve.com

If you support the aims of The Guild and are interested in applying for membership, please complete this questionnaire.

Name

Address

Postcode

Tel:

I wish to join The Guild of Machine Knitters because

- Are you a professional knitter/designer etc.? Yes ☐ No ☐
- Do you have any qualifications, other than in knitting, that you would be prepared to place at the disposal of The Guild? (For example:- accountant, graphic designer, journalist, PR person, solicitor, etc.:-) Yes ☐ No ☐

- Would you be prepared to serve on The National Committee? Yes ☐ No ☐
- Would you be willing to travel on behalf of The Guild? Yes ☐ No ☐
- Do you have access to a computer? Yes ☐ No ☐
- Do you have access to the internet? Yes ☐ No ☐

If so, please quote internet address

Signed

Date

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Help!

We need your help!

We've received a letter from Rita Lythgoe who lives in Devon. Rita needs some very special help and I think that, together, we can solve a very great problem - both for her and also for many other readers. She writes:-

Dear Anne,

I have been reading my *Machine Knitting Monthly* and my friend's *To & Fro* - we share magazines! Quite suddenly, the penny dropped and I wonder if you can help?

About four years ago, two vertebrae in my spine disintegrated because I have osteoporosis. Previously, I was very lucky, had a size 12 figure and wore fitted clothes very well. I'm not looking for sympathy, but now my back bends and the rest of me sags in sympathy! Since this happened, I've been trying to come to terms, fashionwise, with my changed shape.

I've knitted many tops with extra rows on the back, but it isn't the answer - they still cling in the wrong places and I give them away! Mary Dowse's article in *To & Fro* is about design and that's when the penny dropped. Please can anyone do some designing for misfits like me?

Yours hopefully

Rita Lythgoe
Ottery St Mary, Devon

I'm sure we must be able to help, Rita! As many of you know, I too have osteoporosis. Although I've lost over half the bone mass in my spine, fortunately I haven't yet suffered vertebral fractures which gives many osteoporosis sufferers that characteristic curvature of the spine.

We can write knitting patterns, but we need measurements to work to! So, if you have a problem knitting garments to fit yourself properly, would you please send us your measurements? The information will be treated in strictest confidence, but will help us to design some basic patterns which we hope will make you feel smart and comfortable and which we'll make sure can be knitted on any machine.

By the way, although you may not have this particular problem yourself, you may be able to help someone in your family or a friend by sharing this information with us. Please send your letters and any comments, marked for my personal attention and I'll see what I can do!

MACHINE KNITTING Live!

You know the magazines! - You know the venue! We're taking machine knitters back to the good old days when visiting a knitting exhibition really WAS a super day out!

- ◆ There'll be something for everyone
- ◆ ALL the leading names in machine knitting
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PLUS

FREE lectures by machine knitting experts

Diane Bennett & Carl Boyd

There will be everything on show including machines, yarns, accessories, patterns, books, haberdashery, kits, magazines, computer programmes and disks. FREE CAR PARKING, REFRESHMENTS, LEFT LUGGAGE FACILITIES. See next month's issue for more details, list of exhibitors AND special ticket offer ONLY in *MACHINE KNITTING MONTHLY* and *TO & FRO*.

OUR FIRST EXHIBITION

You'll no doubt be intrigued to read that there's to be a forthcoming exhibition at Summerbee School, Bournemouth. For those readers with good memories - yes, it really is the same venue used by the former company, Metropolitan who were based in Poole, Dorset and founder owners of our own *To&Fro*. Having taken part in many shows and exhibitions ourselves, we know only too well the things machine knitters look out for when they go to a knitting exhibition.

- ◆ Machine knitters want a venue that's easy to get to - with sufficient space to see everything comfortably.
- ◆ Machine knitters want free parking, nearby, for cars or coaches.
- ◆ Machine knitters want to bring their own refreshments or buy snacks at sensible prices.
- ◆ Machine knitters want to see and buy knitting machines and accessories.
- ◆ Above all, machine knitters want to enjoy everything related to THEIR craft at a machine knitting exhibition - and leave shopping for kitchen gadgets, household items and cuddly toys for another day!

*Machine Knitting Monthly
and To&Fro are sponsoring
The 1st MACHINE KNITTING LIVE!
Exhibition at Summerbee School,
Mallard Road, Bournemouth
14th & 15th March 1998
10.00 am - 5.00 pm each day*

At so many shows we've attended, visitors have been very disappointed not to have seen a wide selection of different machines, very few machine knitting accessories for sale, a poor selection of yarn - in fact, very little of special interest to them!

We've been asked so many times to bring you a show that really is just for machine knitting - SO THAT'S WHAT WE'LL DO! We've all the enthusiasm possible, we've so many friends in machine knitting making plans to join us, but WE NEED YOUR SUPPORT!

If machine knitting is to remain alive in this country, we must all pull together NOW. *Machine Knitting Monthly* and *To&Fro* are proud to be sponsoring the first ever Machine Knitting LIVE! exhibition. We'll be joined by as many of the leading names in machine knitting as possible. So, come and join us on 14th and 15th March. It will be a machine knitter's delight and a day to remember!

PLUS . . .

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In a special ticket price offer available only to our readers. Book now and save money.

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Latch On

Knitting lace

I was talking to a comparative newcomer to the machine knitting world recently; she had mastered plain knitting and was now keen to try her hand at more complicated stitches!

Joan Lafferty

The knitter had decided to have a go at tuck stitch. I tried to dissuade her from this; not because I have anything against tuck stitch, but because it does present a few problems for a beginner. Tension, for example, is the first hazzard that springs to mind. Knit with a stocking stitch pattern - without doing a tension piece - and the resulting garment will probably fit an obese dwarf, but not the normal adult!

I think lace knitting is the nearest we can get to stocking stitch - tensionwise, that is. Naturally, it requires a tension piece, but there should not be too much juggling with the pattern to get the size right.

EACH TO HIS OWN

Years ago, it was only Brother machines that came supplied with a lace carriage, although they were then sold under the "Jones" name. Toyota came a close second then, finally, Knitmaster got into the act. While Jones+Brother and Toyota machines had a similar system, Knitmaster was very different. Each manufacturer supplied a separate carriage, but there the similarity ended.

Using a punchcard, Brother and Toyota knitters used the lace carriage to select needles and when a curved arrow appeared on the punchcard, this meant two strokes were needed with the main carriage.

ONE-STROKE & FASHION LACE

Knitmaster advertised "one-stroke lace", which meant that the main knitting carriage was not used at all; instead, the lace carriage did the selecting and knitting. I found that prospective buyers, coming from beginner classes found this appealing, but I had to explain that only about three types of lace were knitted with the "one stroke" method.

What Knitmaster chose to call "fashion lace" was knitted in much the same way as Brother and Toyota machines - the lace carriage selecting the needles and the main carriage doing the knitting. Instead of curly arrows, Knitmaster outlined two rows with a little box. I imagine Silver Reed machines are the same, but whichever machine is used, the end result is very good.

CHOOSE YOUR PATTERN CAREFULLY!

Going back to my beginner, for a start she would be well advised to select her lace pattern carefully. It is much easier to get into a rhythm if there are an equal number of strokes of the lace carriage to two of the main carriage. Some of the more elaborate lace patterns require four, six then eight or more movements of the lace carriage, which means concentrating very hard on the punchcard.

Beginners . . . and others for that matter, tend to concentrate on the main carriage possibly more

than is necessary, but I can well remember the wonder I felt when I had my first machine. I could not believe that I had knitted an inch of work in a few seconds . . . give or take a few dropped stitches, in those days - which meant I really did have to concentrate on stocking stitch!

A SIMPLE ROW OF HOLES

Of course, there was no lace carriage to worry about - although then, as now, it was possible to do lace by transferring stitches to adjacent needles. This is sometimes suggested when making a row of holes for, say, a draw string.

Perhaps it has not occurred to some knitters that you can achieve this row of holes by pushing alternate needles to upper working position with the 1x1 needle pusher, then going across with the lace carriage? It is fairly critical to get the needles exactly right, but a tentative push with the lace carriage soon shows if all is not well and it's much quicker than moving alternate stitches!

MAKE IT EASY ON YOURSELF

It is not always necessary to knit the whole garment in lace. A quick look at an illustration shows if the pattern is going to be "all over", or if it can be isolated as a band. Even if the lace is to go all over the garment, the work can be speeded up considerably by putting bands of stocking stitch in between. Some patterns show this facility already catered for, but if the pattern says "six rows plain", there is no reason why one should not make it 10 rows - or whatever.

PUNCH & THREAD LACE

Before Knitmaster produced their lace carriage, they supplied special cards for "punch lace". Brother electronics now cater for this type of work, although they call it "thread lace". Either way, it is necessary to use the recommended punchcard or electronic pattern.

Although the knitting appears to be rather like Fair Isle in that two ends of yarn are used, ordinary two colour cards will not

work. Neither will two ends of yarn of the same weight; the "lace" stitches are knitted with a much finer yarn to get the right effect.

In the beginning, we were recommended to use fine nylon thread. This was almost invisible on the finished work, but instead of looking like "holes" for normal lace, it looked as though the thicker stitches were not connected to one another! It was also almost impossible to pick up dropped stitches, because the nylon thread was almost invisible. Even I, who will correct dropped stitches in "ordinary" lace when the work is off the machine, shied away from attempting this with nylon thread!

I have an idea that this "invisible" thread was the reason that many knitters disregarded this type of lace. However, using a fine "silky" thread, either to match or to contrast with the main yarn, can produce some very pretty effects. Since the two threads intermingle at the back, there are no long floats, which make this type of lace suitable for small garments. A word of caution - little children do get their fingers entwined in normal lace holes very easily; it's not half so easy to "dis-entwine" them from this!

LACE ON ELECTRONICS

I have not mentioned lace knitting on electronic machines. On my Brother, the same lace carriage is used, but it is even simpler to spot when to use the lace carriage. Just press the orange button and when a two (or any other number) comes up, this means knit two (or more) rows with the main carriage. I am not sure about Silver Reed electronics, never having been wealthy enough to afford two electronic machines, but I am sure they have a similar system.

WEIGH IT UP - OR DOWN!

There's always one important thing to remember when knitting lace - it needs a lot of weight! We can get away with little or no weights on stocking stitch, but never with lace!

A few years ago, Brother

Brother provide "extension arms" which can be fitted into the sides of the knitting machine and allow us to slide the carriage off the needlebed. The arms are a necessity when doing lace over a wide area. The books tell us we should not have both carriages on the machine at the same time. I can't see that this matters particularly; when working on a small garment it is not absolutely essential to take the lace carriage off on to the extension arm.

Future meetings will include a raffle to win splendid prizes such as a punchcard knitting machine! Further details about the club can be obtained from Dawn Latter on 01273-464821.

Whatever the weather, a cardigan is always handy, which is why I almost always finish one on December 23rd - to give to someone as a present!

27

I'd do Anything . . .

. . . to keep machine knitting alive

Her passion is knitting, her great love is computers - marry the two via DesignaKnit and she's in heaven. Let Maggi Bloice tell you her own story!

Maggi Bloice

I'd like to do absolutely everything in my power to keep machine knitting alive and kicking. In recent years, we have seen the gradual demise of machine knitting, perhaps not

helped by manufacturers seeming to build more and more computerised machines for knitters who only want basic models with add-ons, if required.

As featured on BBC's "Computers Don't Bite"



Fittingly Sew

A powerful pattern-drafting software package with all the tools needed to produce your own patterns, either based on standard sizes or on personal measurements, so you can be sure of a perfect fit every time! You can start from scratch or use the included templates.

The program's advanced features allow you to specify curved or straight seams, insert darts and tucks, transfer darts, create facings automatically and work out a layplan using a grid to match your fabric's pattern repeats.

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No longer is machine knitting the necessity it used to be. Surely, machines are now bought to enjoy as a hobby and are no longer used, as a tool, to provide a garment we cannot afford to buy. Let's face it, we can now walk down to any large store and pick up a garment for less than the comparable cost of yarn we'd have to buy to make it - and that does not take into account the time that it takes to knit!

I feel that machine knitting is an art. It is a way of expressing any desires one may have to design something special, something that you have made - not "home" made but "hand" made! This includes everything from the initial choice of yarn to the choice of pattern and then knitting the garment through to the finish - an area where I must admit I am hopeless. I have knitted the most wonderful garments and, when they have been examined, I blush at my making up! Still, I will persevere, as one day I will produce the perfect garment.

I've always been a machine knitting enthusiast. Perhaps I had an in-depth concern that one day, should the need arise, I could provide for myself - and that included knitting my own garments. However, not being sure whether I'd have the means to provide yarns - and so on - as I grew older and became unable to work, I bought a spinning wheel, thinking this would always be a source of yarn.

I have an in-built love of textiles and used to work in an old-fashioned woollen mill. It was love at first sight and my first introduction to textiles. All those wonderful colours; the noisy looms that seem to spout forth rolls of cloth; the smell of lanolin; the dyeing, carding and spinning of wool - sadly, a bygone era.

I am an avid collector of old knitting machines, some gifted and others bought from amounts as small as three pounds upwards. To top all this, I have loads of knitting magazines, some from the 1950s. I really love old machines and

have come across some very unusual types. When I get them home, I generally clean them up and then, as a matter of a challenge - for they rarely have manuals - determine to knit a test piece or so on them. I then take them along to my knitting machine club for us all to try out. To date, I have around 20 machines, from the basic Bond to my favourite Pfaff E6000.

I bought my first knitting machine at the age of 20. It was an old double bed and I'm afraid that I can't even remember the name of it. I progressed on to the "new" technology, the Knitmaster 302. The children were young, I must have knitted many garments and I bought every knitting machine magazine I could afford.

At the age of 25, the knitting machines were put away when I went to college and eventually returned to work. When I reached the age of about 35, I felt a void in my life so I began, once again, looking for something to fill it and came upon an advert for a Pink Passap. I never understood the ins and outs of this machine, but it gave me a taste for something better!

My next step "up the ladder" was the Duomatic 80 - a superb machine for textures but, as far as I was concerned, a dead loss when it came to the patterning device. After around four months, the wonderful Pfaff E6000 was released - the answer to all my dreams! Here was a machine with a built in computer that would allow me to use up all the unusual yarns I had collected over the years. The form computer and a superb built-in patterning device gave me textures I never believed were possible on a knitting machine.

The person who has most inspired me is the designer Iris Bishop. Her designs - from her wonderful Fair Isle and weaving patterns to the unusual "fur fabrics" - shows us that, with a basic machine and time, all things are possible.

As time went on, I must confess that my major gripe with most

of these new electronic knitting machines was that few pattern designers took account of their built-in facilities. Most designers seem to go mad with frustrating and time-consuming electronic graphs or massive punchcard designs and few, if any, bothered designing garments with whatever these clever machines provided. My work involves the use of graphic design and desktop publishing, computers are the second love of my life and this is where DesignaKnit comes in - it combines the two.

As time is of the element and I have no patience with electronic graphs or punchcards, I confess the computer software DesignaKnit is a dream come true for the lazy knitter or the "I haven't got the time" knitter such as me.

I love everything about this software. It allows me to store my family and friends sizes on the database, as well as being able to use the standard size range. It has a set of garments built-in and it allows me to scan in pictures. I can also design my own patterns and when - and if ever I get so clever - enables me to

design my own garments. It has built-in patterns and then, to top it all, it even shows me how to knit - either on screen or interactively using the special cables offered. I had thought that my experience with computers, desktop publishing, graphic art and love of machine knitting would be an advantage and a good combination to enable me to sell the software. So, having used DesignaKnit for a while, I telephoned them to ask whether they would consider allowing me to be an agent. This they agreed to do - so here I am!

My name is Maggi and I have experience with computers and knitting machines. I live in central Scotland and look forward to hearing from anyone interested in DesignaKnit. I can be contacted on 01887-840455 during evenings and weekends. Please call me for help, advice or a chat.

You might also be interested to know that around eight years ago, I advertised for like-minded people to contact me and thus the Tay Tummel Knitting Machine Club was born. Our membership is now a steady

eight to ten and one of our members, Mrs Sheila Scott, has just passed, with distinction, the Centra Course for machine knitting. Sheila gained an astounding 100% for art!

As we are considered too far away and perhaps too small to justify requesting demonstrations from renowned tutors, Sheila has, with great patience, demonstrated her skills many times. All in all, we have a great many characters in our small club and demonstrations come from owners of machines such as the Bond and Brother 710 to the top electronic models. Also, with such a wide variety of knit-

ting machines, old and new, we have some experts in all fields of knitting, from lace on the Brother 710 to one lady who was a whiz kid on the Bond.

Our long suffering club treasurer and secretary, Mrs Sheila Menzies, has organised the club funds and outings for all of these eight years and I am sure we would all like to thank her for doing a great job!

So, do please give me a ring, if you'd like to chat about DesignaKnit or our club. If I'm not in, please leave a message on my answerphone and I promise to get back to you the same day!

• • • STOP PRESS • • •

FINISHING OF KNITWEAR

Nina A. Miklin is holding a residential one week course and several one day courses on that most important of subjects for machine knitters - during February and/or March '98 in London. Her unique knitting techniques allow beginners and advanced knitters to achieve a professional finish every time. Details of dates, times and prices were not available when going to press therefore, for further information, please telephone Nina on 0171-286 1532 or write to her at:-

Po Box 1720, London W9 1TT

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Oh Brother

Use your Brother electronic Part 2 Take a simple pattern

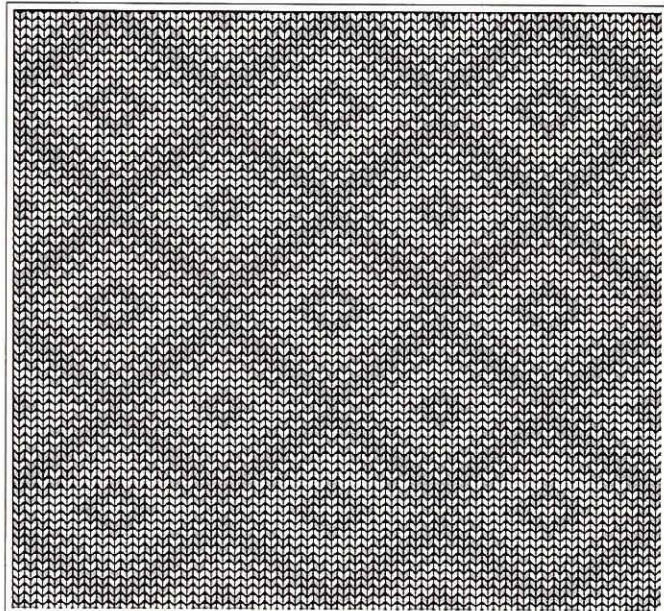
What can I do with just one simple design? In the second article in her series, Diane explains how to program an all-over pattern and some of the ways in which it can be altered.

Diane Bennett

If you have read the first article in this series, you should now have a pattern entered into the machine. While entering this pattern, the machine displayed a number - perhaps 901? If you have never put a pattern into the machine before, this is the number to use to program the pattern.

N.B. Select a pattern number from the Stitchworld book if you don't have this design available.

Figure 1



HOW IS THE PATTERN PROGRAMMED INTO THE KNITTING MACHINE?

There are two different ways in which patterns can be programmed - as an all-over pattern, or as a motif. Watch for motif programming in the next article.

910, 950 and 950i Machines

Put the pattern selector switch, the grey switch in the middle which has three positions, to the

BOTTOM position for an all-over pattern.

930, 940, 965/i & 270 Machines

There are two switches, I for all-over patterns, II for motifs. Press switch I and make sure the light is on beside it.

900 Machines

Make sure that the POINT button is OFF.

970 Machines

Use the pattern position screen, select position stitch pattern, main carriage then all-over pattern.

All Machines except KH900 and 970

For machines other than the KH900 and 970, the pattern is now programmed into the machine in a similar way. With the machine set to knit an all-over pattern, press the M or STEP button until the pattern number light is on.

Enter the number 901 for the pattern number and then keep pressing the M or STEP button until the ready light is on. (For machines with mylar sheets - program the position of the pattern on the sheet as first row - last row - first stitch - last stitch.

After programming the pattern, press CF to take the pattern to the first row)

KH900 Machines

Press the PATTERN NUMBER key to turn it on, enter number 901, press the pattern key again to turn it off.

It is very important to check that the ready light is on - it is only then that the machine is ready to knit! Stop before the program is complete and no needles will be selected on the first row.

KH970 Machines

Complete the pattern position program by entering pattern number 901, return to the main menu then select the knitting screen and press STEP to display the stop screen.

Please Note:- For this example, I have assumed the pattern num-

ber to be 901 - change it if you are using a different 900 series number or a Stitchworld pattern.

When the pattern has been programmed into the machine, it is ready to be knitted. Move the carriage outside the mark at one end of the machine bed - it does not matter which.

Set the change knob on the back right of the carriage to KC and move the carriage across the needles to pre-select the first row of the pattern. It is not necessary to move the carriage outside the mark again, only on the first row. When taking it outside the mark, notice that there is a small magnet on the back centre of the carriage, in line with the mark on the tension dial. Take this, not the whole carriage, past the mark to avoid the danger of dropping it!

After the needles have been pre-selected, set the carriage for the selected stitch pattern. To knit the design as shown in Fig. 1, set to MC for Fair Isle.

Any of the built-in patterns and any pattern which has been entered either by the direct entry system or mylar sheet can be knitted in the same way.

PART OF A PATTERN

Next, use just part of the original design as the stitch pattern.

Owners of the KH910, 950, 950i, 965 and 965i machines can program any part of any pattern - which means that there are far more design possibilities when using the built-in patterns.

For the KH900, 930, 940, 270 and 970 models, the selected area has to be entered as a new pattern.

The area to be used is outlined by the box in Fig. 2. It is the full width of the original pattern but only rows 5 to 20. To use this part of the pattern:-

KH910, 950 and 950i Machines

Read in the mylar sheet and program rows 5 to 20 only, first needle position yellow 9.

KH965 and 965i Machines

Press selector II for a motif and program as pattern no. 901, row 5 to row 20, stitch 1 to stitch 18, position Y9 - Y100 - G100, second motif 0.

Select and knit the pattern as for the original design. When knitted, it appears as in Fig. 3, with one diamond with a small dark diamond in the centre and the other with a light diamond in the centre.

FIRST NEEDLE POSITION

One of the advantages of using an electronic machine is that the stitch pattern can be placed in any position on the needle bed. When using a Brother electronic machine, first or end needle position (just position on the KH900) is the way in which the information about the desired position is programmed into the machine.

Now, change the first needle position from yellow 9 to yellow 18. This will place one complete repeat of the pattern to the left of 0 and one to the right of 0. Go through the program until the centre light on the garment shape is lit, then enter Y9.

KH900 Machines

Press position and use the up key to move it to Y9.

KH910, 950 & 950i Machines

If the FNP is not displayed, enter 999 with the ready light on to change to 999 mode.

Knit the design with the new first needle position. The change

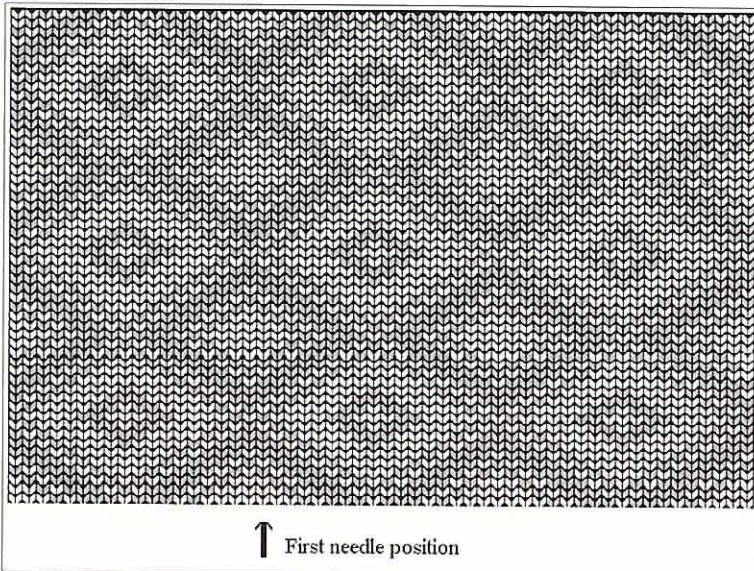


Figure 3

FNP one to the right - that is, change it from Y11 to Y12.

understand and to use successfully.

Experiment with using FNP to change the position of some of the built-in patterns - this should help to make it easier to

In the next article in this series, Diane will be explaining how to program motifs on your Brother electronic machine.

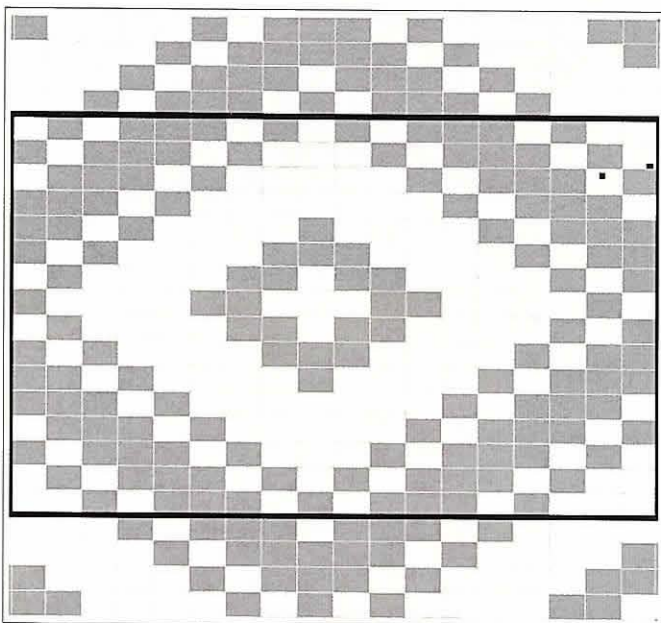


Figure 2

The first needle position of the new pattern in Fig. 2 is marked by the arrow in Fig. 3. Compare this with Fig. 2 and you will notice that this is the left column of the stitch pattern. When the machine asks for the first needle position to be entered, it is asking "where on the needle bed is the left hand column of the pattern to be placed".

This stitch pattern is 18 stitches wide, so to knit with the centre of the design in the centre of the needle bed, it needs to be positioned with 9 stitches to the left and 9 stitches to the right of 0. The left hand column of the pattern, or first needle position, needs to be on the ninth needle to the left of 0 - which is yellow 9.

of first needle position has placed the diamond with the dark edge in the middle, as shown here in Fig. 4. Compare this with Fig. 3 above, which has the pattern centred and the diamond with the light edge in the middle.

Changing first needle position has many uses. One simple example is a pattern with a FNP of Y10 knitting on 140 needles. All the knitting falls off the machine and when replaced it is on needles Y69 to G71 instead of 70 each side of 0. To position the pattern in the same place for the new block of needles, move the

Do you need more help with your Brother electronic? Diane has written a "Users Guide" for each of the current Brother electronic machines - 950 and 950i; 965 and 965i; 970; 900 and 930, 940 and 270. The books contain information about programming and entering designs, including motifs, as well as more unusual ideas such as automatic intarsia and skirt shapings.

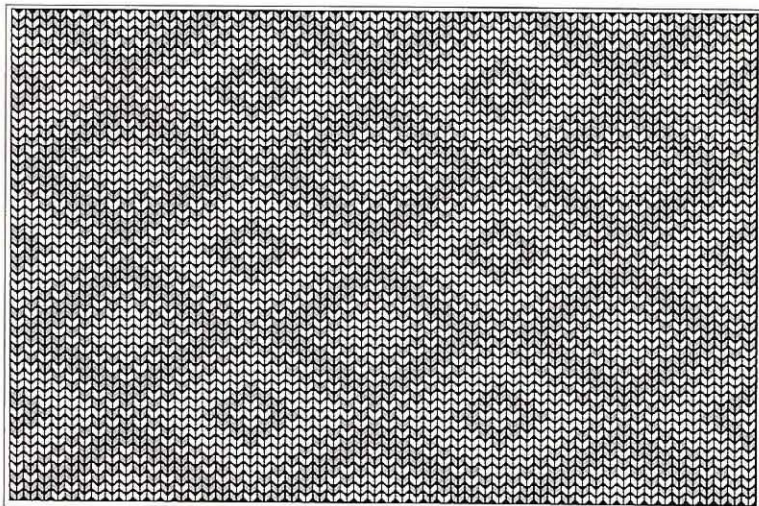
The books cost £5.95 each - POST FREE to MKM readers until 28th February 1998 (£6.20 after that date). If ordering by post, please state which machine you are using.

Also available, for more detailed information about programming, are cassette tapes for the 910, 950 and 950i and 965 and 965i models. There are three tapes for each machine; Tape 1 - basic programming; Tape 2 - advanced programming and Tape 3 - ribber and double bed colour changer. The tapes cost £5.50 each or £15.50 for the set.

To order one of these books or tapes, ask your local dealer or write direct to:-

Diane Bennett
9 Huntley Grove, Nailsea, BRISTOL BS19 2UQ

Figure 4



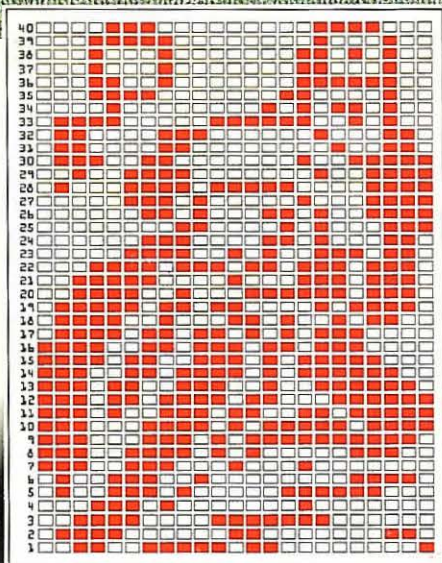
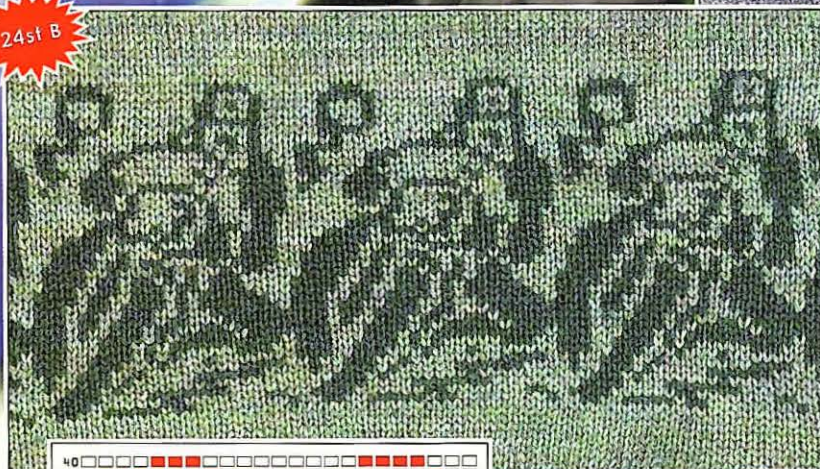
Picture Parade

Motorcycling

In September, I made readers a special offer on my first sports book and its Electronic Supplement. This month, it is the turn of Jo's Sports Two which followed the same successful format and from which these motorcycling motifs are taken.

Jo Newton

24st B

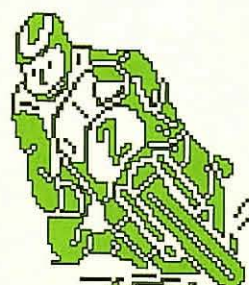
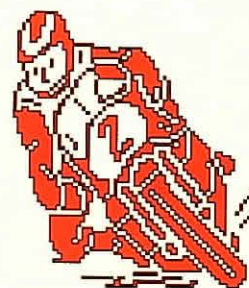
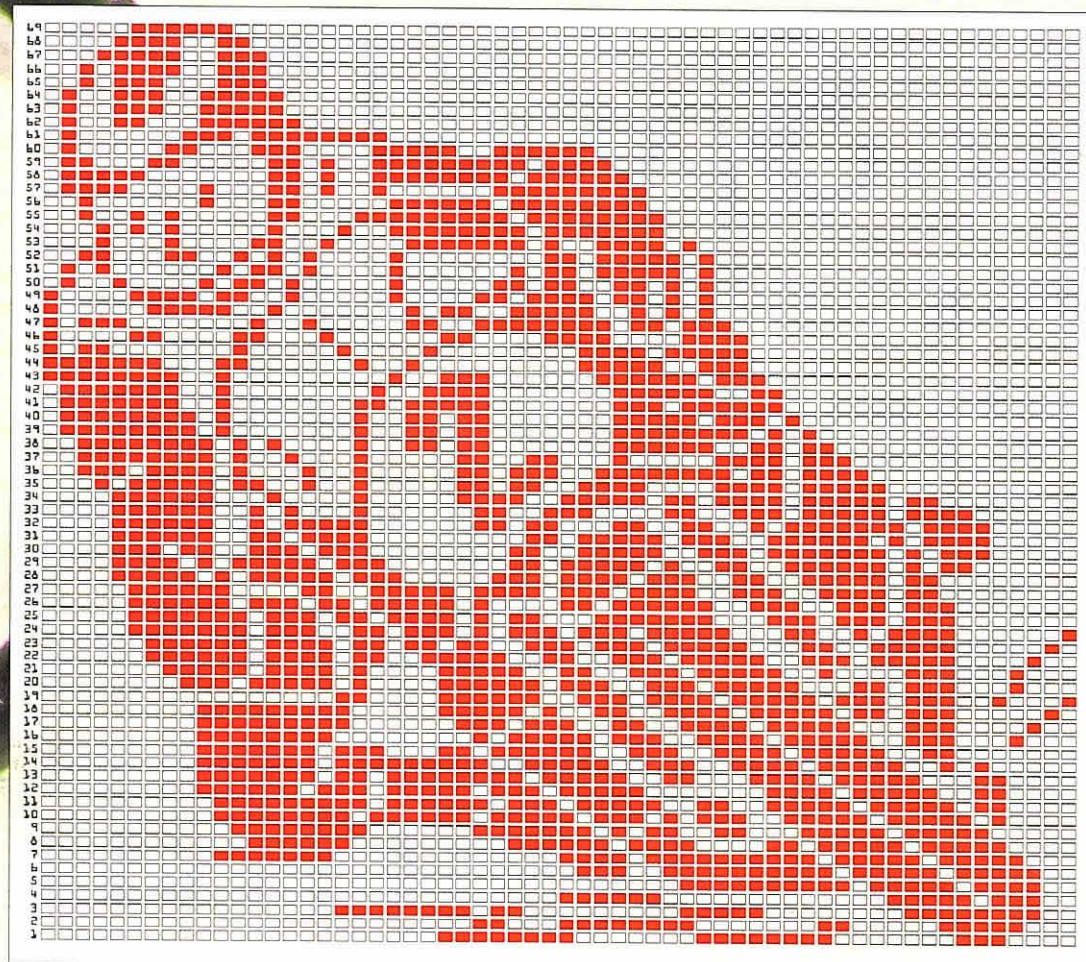


24st A



60st





Also featured in the book are 24 stitch motifs of Fishing (complete with fish!), Bowls (lady and gentleman), Fox Hunting, National Hunt Racing (steeplechasing), Tennis, Windsurfing and Hockey with at least two realistic designs for each sport.

The Electronic Supplement contains the Motorcyclist shown here and larger versions of the Fisherman, Huntsman and a Steeplechasing Horse and Jockey.

The two 24 stitch motorcyclists' patterns can be used as single motifs, in single bands, or alternated to make a lively, all-over pattern. My grandsons have loved their jumpers with the Electronic motif on the front and back with one repeating design above the welt and the other on the top of the sleeves.

Little boys often prefer basic colours such as the black on red shown immediately to the left, but as these designs are very suitable for adult enthusiasts, I have tried to show more subtle

schemes in the other two swatches choosing from Forsell's lovely Shamal range.

YARNS USED

Forsell Shamal

- 60 Stitch Picture
518 Carmine on 576 Denim
- 24 Stitch A Picture
574 Teal on 586 Aqua
- 24 Stitch B Picture
520 Black on 527 Hollyberry

SPECIAL OFFER

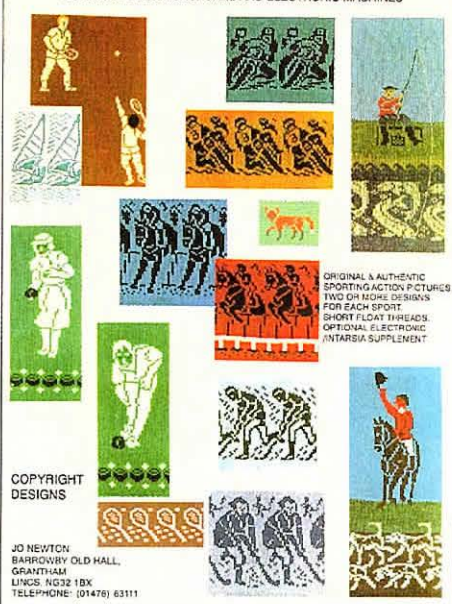
As a special offer, for this month only, *Machine Knitting Monthly* readers may order Jo's Sports Two, which normally sells for £3.25 - for just **£2.25** inclusive of the Electronic Supplement which normally costs an extra £1.00.

Punchcard knitters can always use the supplement designs for intarsia or hand selection. There are also Brother and DesignaKnit disks containing all the above patterns which may be purchased for this month only for **£3.95** instead of the usual price of £4.95. Please add 36p to your order for post and packing.

We regret that the offer is only available for our UK readers. Overseas friends can always write directly to Jo at the address below with any special requests. She'll be delighted to help if she can. To order, please send a cheque or postal order to:-

JO'S SPORTS TWO

24ST MOTIFS FOR PUNCHCARD AND ELECTRONIC MACHINES



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DESIGNS

JO NEWTON
BARROWBY OLD HALL,
GRANTHAM
LINCS. NG32 1BX
TELEPHONE: (01476) 63111

Jo's special
offer for
our readers

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Jo Newton
Barrowby Old Hall
Near GRANTHAM
Lincolnshire NG32 1BX
Tel:- 01476-563111
Fax:- 01476-568539

Silver Special

Black & White

Welcome to Part Three of the Silver Reed black and white extravaganza! Our basic pattern is looking quite distorted this month, particularly around the sleeves. As usual, I knitted quite a few samples before picking the ones I wanted to use for the garment.

Maggie Dyke

We'll look at the centre panel of the garment first. Sample 1 is the one I picked for this. It was one of those situations where it seemed like a jolly good idea at the time and then I had to do some sums - not my strong point - to make it work! Anyway, first things first before we get to the adding up.

To knit Sample 1, the machine settings are as follows:- Set the Pattern Width Indicators at 35 and 60, the right hand light on Button 5 (to make a chevron repeat) and the Needle One Cam at centre 0. The Point Cams are then set at the width of the knitting.

BRING ON THE ABACUS

The only sums I had to do for the sample were to work out how many stitches to cast on. When you use the Chevron Repeat button, the pattern starts working as usual from the first needle to the right of the Needle One Cam and knits one complete repeat of the pattern - so far so good.

The width of pattern we are working with here is 25 stitches, so needles 1 to 25 at the right of the Needle One Cam are knitting the first repeat of the pattern. However, the needles to the left of the Needle One Cam make the first chevron repeat. The effect of pressing

Button 5 (R) is to take the first stitch of the repeat away, so only 24 stitches to the left of the Needle One Cam are required to complete one whole pattern repeat.

All this sounds a lot more complicated than it actually is. All it means is this:- in order to ensure that the pattern finishes at the same point at both sides of the machine you need to cast on one extra stitch at the right hand side of the machine. There, wasn't that simple?

I had to do exactly the same thing when I was knitting the centre panel for the garment - just make sure that I had one extra stitch on the right hand side of the machine all of the time.

A SQUIGGLE IN THE MIDDLE

The point where I had to send for help in the sums department was when I was working out which row to start the pattern on to make sure the pattern card changed direction in the centre of the garment! I wanted the squiggle pattern in the centre of the garment and the pattern at the top and bottom to start and finish in exactly the same place. The principle involved in this is very straightforward, but as I said earlier, Einstein has no need to worry about competition from me when it comes to sums!

I knew what the measurement of the garment was going to be from top to bottom. I knew how many rows to 10 cm I had, from measuring my tension square. With this information I could

Sample One



work out how many rows were required to knit the panel. I divided this number by half to find how many rows there were to the halfway point of the piece. I knew that the halfway point was where I wanted the card to change direction and I needed to check that the repeat was going to look all right after the direction change.

After doing my sums five times and getting the same answer four times, I thought I was in with a fighting chance of that being right, so I marked the Instruction Column on the pattern card on row 1 in Column One and row 120 in Column Two. I knitted a sample using my row counter to keep a check on what was going on and bingo! By the time I had knitted the right number of rows for the total length of the garment piece, I was back on row one on the pattern card. Eureka! Just call me Archimedes...

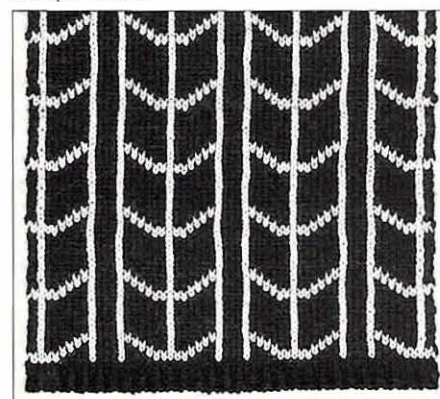
Sample 2 is an alternative idea for the centre of the garment, but I decided I preferred Sample 1. However you may prefer Sample 2, so if you'd like to substitute this pattern for the one used in the garment, here's how to knit it:- Set the Pattern Width Indicators to 38 and 60. Put Black in Feeder One and Warm White in Feeder Two and set everything else as for Sample 1.

PICK AND MIX

Samples 3 to 5 are alternatives for the sleeve/side panels. To knit Sample 3, set Pattern Width Indicators to 33 and 43. Set the right hand light on Button 5 and Needle One Cam at the centre of the machine. Programme the pattern card to knit from row 1 to row 91 and repeat.

To do this, fill in Columns 1 and 4 on row 1 of the Instruction Column and Columns 2 and 3 on row 91. Knit with Warm White in Feeder 1 and Black in Feeder 2.

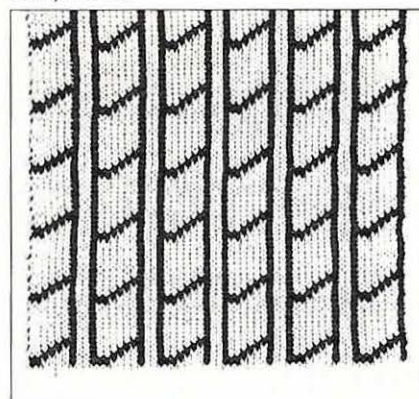
Sample Three



To knit Sample 4, set the Pattern Width Indicators to 33 and 43 as before, with the Needle One Cam in the centre. For this sample, we didn't use Button 5 and the markings on the Instruction Column are the same as for Sample 3. Black is in Feeder 1 and Warm White in Feeder 2.

The Pattern Width Indicators are set to 33 and 47 for Sample 5. The right hand light is back on under Button 5 and the Needle One Cam is set at 0. Knit from row 13 to row 91. On the Instruction Column mark

Sample Four

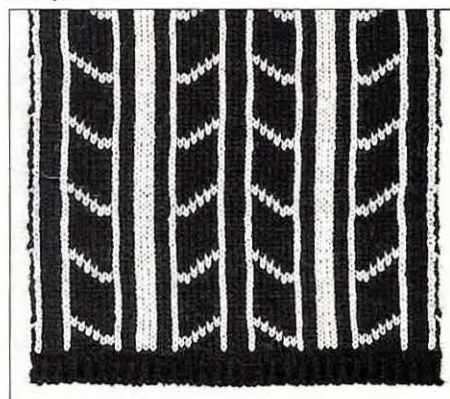


Columns 1 and 4 on row 13 and Columns 2 and 3 on row 91. Warm White is in Feeder 1 and Black in Feeder 2.

YOU'VE GOT TO ROLL WITH IT

Just a final note on this month's garment - you'll notice I've popped in a roll where the side panels join the centre panel of the garment. I always like to make a feature of the point where the pattern, or direction of the knitting changes and rolls always seem to do the job beautifully.

Sample Five



SHOW ME YOUR COMBINATIONS!

I seem to have used up an awful lot of space this month with instructions on how to knit each sample, but there is method in my madness. As all six garments in this series are knitted in the same yarn, you can mix and match any of the samples and garments, to come up with your own combination. I'm looking forward to seeing some of you at the forthcoming exhibitions wearing combinations I've never dreamed of! (I'd like to see you in a black and white woolly too!)

Designed by

PANEL SWEATER

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Black (MC).

1 x 500 g cone in Warm White (C).

Pair shoulder pads.

GARMENT WEIGHT

Finished garment in first size weighs 425 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Length to shoulder 64.5 cm, 25½ in.

Sleeve seam 48 [49, 50] cm, 19 [19½, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial setting approximately 6).

27 stitches and 42 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare electronic sheet from the chart provided.

c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

FAIR ISLE PATTERN 1

Set pattern width indicators at 35 and 60. Place needle 1 cam at centre 0. Place point cams at width of knitting. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on). Mark card to knit rows 1 to 120 then back to 1 (mark column 1 on row 1 and column 2 on row 120 in the Instruction Column to make card knit up and down automatically).

FAIR ISLE PATTERN 2

Set pattern width indicators at 33 and 47. Place needle 1 cam between Needles 1 and 2 at left of centre 0 for left back sleeve and right front sleeve and at centre 0 for right back sleeve and left front sleeve. Place point cams at width of knitting, moving out as required. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on). Mark card to knit rows 13 to 91 (mark columns 1 and 4 on row 13 and columns 2 and 3 on row 91 in the Instruction Column to repeat pattern).

Maggie Dyke

BACK

With carriage at left and using MC, cast on 163 [171, 177] sts at centre of machine in 1x1 rib with extra st at right.

* K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 1 row *.

Using nylon cord, K 141 [145, 148] sts at left by hand taking Ns down to NWP. Using WY, K a few rows over rem 22 [26, 29] sts and release from machine. Unravel nylon cord over 22 [26, 29] Ns at left, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem 119 Ns, bringing Ns back to WP. Insert card and set to first row for Fair Isle patt 1. Take carriage across twice without knitting. Release card and cont in Fair Isle patt 1 with C in feeder 1 and MC in feeder 2. Set RC at 000 **.

Using MT, K 231 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 31 sts. Using nylon cord, K 44 sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 5 rows. 39 sts. K 2 rows. Using MC, cast off. Set card on number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **.

Using MT, K 203 rows. 36 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 13 sts. Using nylon cord, K 53 sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side and then K 1 row. Dec 1 st at neck edge on every

row until 45 sts rem, then on every foll alt row until 39 sts rem. K 15 rows. Using MC, cast off. Set card on number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping

LEFT BACK SLEEVE

With carriage at left and using MC, cast on sts 49-81 [48-81, 46-81] inclusive at right of centre 0 in 1x1 rib. 33 [34, 36] sts. Work as for Back from * to *. Insert card and set to 13th row for Fair Isle patt 2. Take carriage across twice without knitting. Release card and cont in Fair Isle patt 2 with C in feeder 1 and MC in feeder 2.

** Set RC at 000. K 1 row. Shape side by inc 1 st at beg of next and every foll alt row until there are 39 [40, 40] sts, then on every foll 4th row until there are 41 [42, 42] sts, then on every foll 6th row until there are 57 [60, 62] sts, then on every foll 4th row until there are 64 [66, 68] sts, then on every foll alt row until there are 75 sts. K 1 row. Cast on 2 sts at beg of next and foll 2 alt rows, K 1 row. Cast on 4 sts at beg of next and foll alt row, K 1 row. Cast on 6 sts at beg of next and foll alt row, K 1 row. Cast on 61 sts at beg of next row. 162 sts. K 29 [35, 41] rows. RC shows 211 [221, 231].

HEM

Using MT-1 and MC, K 10 rows. Make a hem by picking up loops from first row and place on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool **.

RIGHT FRONT SLEEVE

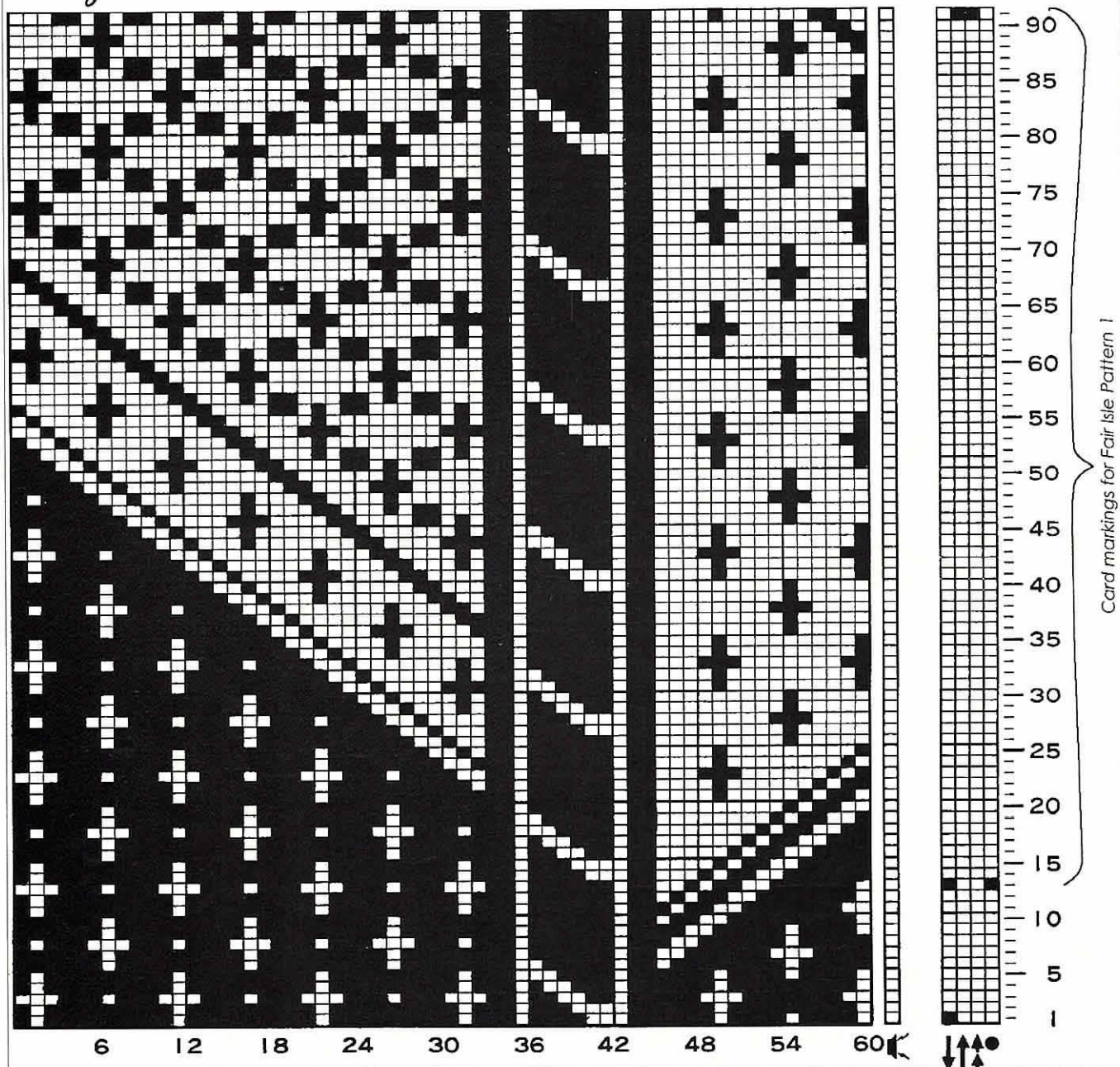
Work as for Left Back Sleeve.

RIGHT BACK SLEEVE

With carriage at left and using MC, cast on sts 49-81 [48-81, 46-81] inclusive at left of centre 0 in 1x1 rib. 33 [34, 36] sts. Work as for Back from * to *. Insert card and set to 13th row



Diagrams



Card markings for Fair Isle Pattern 1

36 for Fair Isle patt 2. Take carriage across twice without knitting. Release card and cont in Fair Isle patt 2 with C in feeder 1 and MC in feeder 2. K 1 row. Work as for Left Back Sleeve from ** to ** reversing shaping.

LEFT FRONT SLEEVE

Work as for Right Back Sleeve.

NECKBAND

With carriage at left and using MC, cast on 129 sts in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

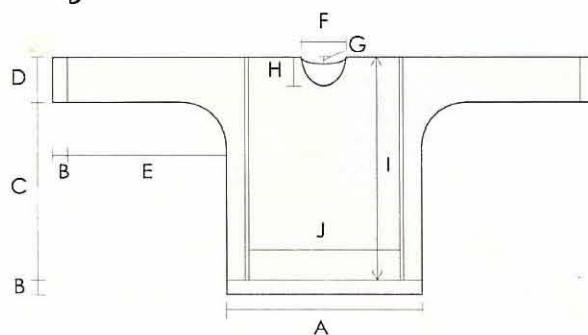
Thread something fine, such as a hand knitting needle, through the hems and pull to close up the

stitches. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with wet cloth and leave until dry if pressing is not recommended. Dry in shape. Remove pins.

MAKING UP

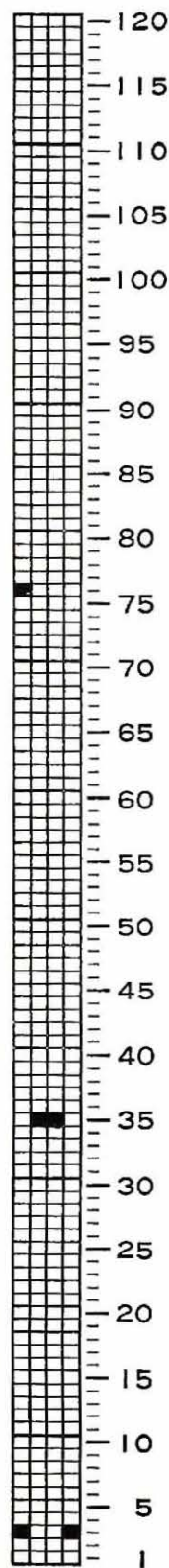
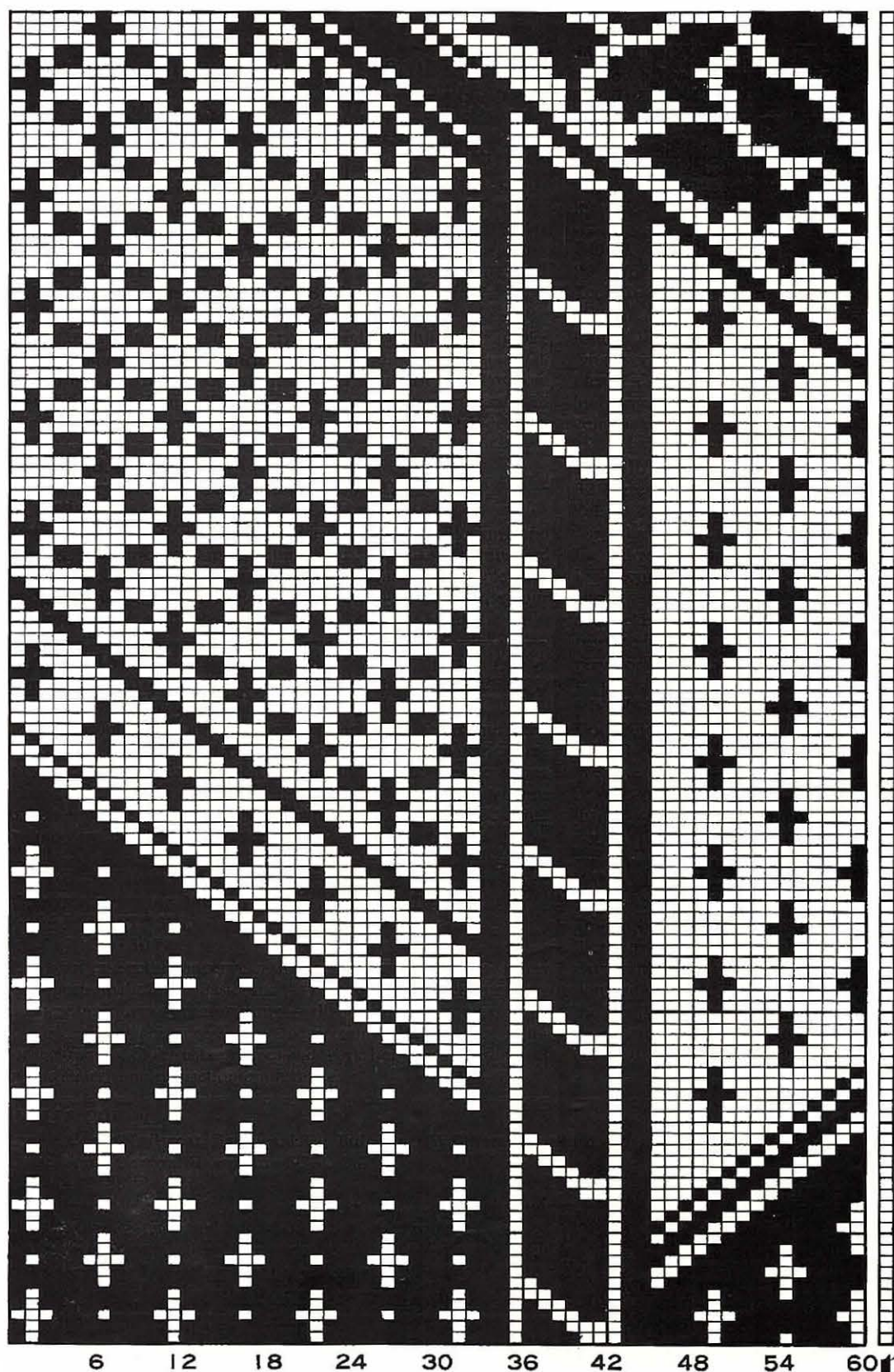
Join sleeves to centre panels and graft to welts. Join right shoulder and overarm seam taking 1½ sts into overarm seam to match pattern. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join left shoulder and overarm seam taking 1½ sts into overarm seam to match pattern. Join neckband seam. Fold neckband in half to inside and catch down with a herringbone stitch. Join side and sleeve seams. Sew in shoulder pads. Give final light steam.

Diagrams



A = 54 [56.5, 59] cm
B = 5 cm
C = 48 [47.5, 47] cm
D = 12 [12.5, 13] cm
E = 43 [44, 45] cm

F = 13.5 cm
G = 2 cm
H = 9 cm
I = 60 cm
J = 39.5 cm



Card markings for Fair Isle Pattern 2



Masterclass

How about fringing?

There's a lot of it about! It has been coming in gradually but now there is a sudden upsurge of fashion and fringing and it is incredibly easy for a knitter to do!

Mary Dowse

Instant fashion at your fingertips. Fringing always comes and goes. There was a great deal of it about in the "twenties" (those lovely Charleston fringed dresses) and, still later, a great deal of rather "Hippy decoration" in the sixties with lots of macramé

decoration with long beaded or knotted fringing which swirled all round you.

Macramé is great to do, easy to learn and lends itself to great big fringed necklaces, or whole garments, or enormous deep

elaborate fringes on a stole or shawl - though I think that fashionable fringing now lends itself more to knitting, whether in tidy rows or big patches of pretend fur.

I've recently been going through my collection of books from the sixties as I now, after many years, am acquiring new shelves on which to put them. Hurrah! No more ferreting through boxes.

The sixties is long enough ago now to be interesting rather than out of date and there were a tremendous number of books on "wearable art" of various types, mostly from the USA, incorporating anything from fringe and macramé, crochet and knitting to tie and dye batik.

I happened to hit the right moment to do this (apart from getting the house a bit more civilised) as, at the same time, my trade magazines are full of knitting and fringing. There are absolutely lovely dresses, very fashionable and really easy for the average knitter. This is one time when you can make the equal of any designer garment!

Most of them, sadly, are not for the "Big and Beautiful" in their extreme form, but could be adapted. If you have a fine gauge machine, the one most often seen is a little lurex vest, skimpily knitted, often in a slightly textured stitch, just long enough to be called a dress and showing a tremendous amount of leg. If you use a tight tension, you can knit these on a standard gauge, too.

The very prettiest of these was one by John Rocha, worn with trousers, but shown in a photograph with nothing! This was just a simple, brownish lurex dress with enormously long and delicate lurex fringe from hem to ankle. No - don't say "I can't wear that". Just find a young person who wants something dashing for clubbing and knit it for them, or try it with pants for yourself! You could compromise a little, but not too much, by making these in a thicker lurex to give a different and possibly more practical look.



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Lewes, East Sussex BN7 1SD



John Galliano also shows lots of fringed dresses with lots of fringing all over. These are very easy to knit - an inch or so of knitting, a row of fringe knotted in; another piece of knitting, more fringe. It's nice and easy to make an all-over fringed fabric. Made in a fine yarn, these fringed fabrics are as good as any you buy at any price and, made as a dress as well, you can make a really extravagant party dress for a mere song. Whether your fringes are long and slinky or short and frivolous, they both look great and the simplest dress is the best!

There are other possibilities in fringing. Try one row, about four to five inches or ten to twelve centimetres, as a yoke line on a plain dress - perhaps in Dawn Mohair with beads on the fringing for evening. Alternatively, consider it in simple, fine wool for daytime or

even used in four ply on a sweater looks new and exciting.

Patches edged with fringing, made by weaving in a second colour with long floats and cutting the floats makes a lovely dress or coat fabric and Iris Bishop has several of these.

Do try fringing now. You have time, as a lot of these ideas are shown for Spring '98. Try some samples first and then really go to town on that really glamorous frock or even coat. You won't be sorry!

Don't forget, together with the twenties and sixties, everyone in



the ancient world who used wool, used fringing, so you are in very good company!

QUOTE, IF YOU NEED IT!

Don't forget, together with the twenties and sixties, everyone in the ancient world who used

wool, used fringing, so you are in very good company! Fringed fabrics are as good as any you buy - at any price - and you can make a really extravagant party dress for a mere song!

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Aran	Wool/Nylon Hk (Repeatable)	£5.24	(30p/oz)
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Teach In

Buttonholes

Ann continues her series of articles about **buttonholes** and this month, moves on to larger buttonholes, some of which are finished on the machine and some by hand.

Ann Kite

All these buttonholes can be knitted over as many stitches, or rows, as you wish, so they are suitable for buttons of all sizes, including large buttons for heavier weight garments.

All three buttonholes, this month, are knitted on the main bed but - even if you have a ribber - please don't think this arti-

cle is not for you! Owning a ribber doesn't mean that all your buttonholes have to be in ribbed bands. You can still choose to knit a buttonhole band in stocking stitch, for an alternative finish.

All these buttonholes are knitted in a vertical band 22 stitches wide. Since the band is knitted in stocking stitch, it is double thickness.

With all these buttonholes, I prefer to attach the band to the garment before finishing the buttonhole. When you've finished the band, steam or steam press it then, with the right side of both the garment and the band (which should be lying open, that is not folded) facing you, mattress stitch one edge of the band to the garment. Now fold the band to the inside and on the inside of the garment catch down the band to the seam.

BUTTONHOLE ONE

This is horizontal buttonhole. Use 22 needles for the band.

To make the buttonhole:-

- 1 Using a piece of the main garment yarn (not waste yarn), knit stitches 4 and 5 by hand.
- 2 Transfer stitch on N 5 to N 6. ➤

- Knit together the two stitches now on needle 6 by hand with the piece of main yarn.
- 3 Transfer the resulting stitch to needle number 7.
- 4 Continue like this, until the stitches on needles 5, 6, 7 and 8 have been cast off. Needles 5, 6, 7 and 8, are empty. Needles 4 and 9 have a stitch that has been knitted with the piece of main yarn.
- 5 Repeat the process using a second piece of main yarn over needles 14, 15, 16, 17, 18 and 19. Needles 15, 16, 17 and 18 are now empty. You now have two groups of empty needles.
- 6 Using the same pieces of yarn, cast on across the empty needles using the e-wrap method.
- 7 Finish with an e-wrap on needles 4 and 14. Needles 4 and 14 have both a stitch and an e-wrap on them.
- 8 Bring the needles to holding position to help them knit on the next row and carry on knitting to the next buttonhole.

Although this buttonhole is complete, in that there are no open stitches which can run, I think it looks better if the buttonhole is stitched around with buttonhole stitch, after attaching the band to the garment.

I prefer the finish of Buttonhole Two to this one, but I'm including this one for anyone who hates finishing open stitches and you may, of course, be more successful in your finish than me! I sewed buttonhole stitch all the way around the buttonhole. Instead, you could try sewing a few straight stitches across each end of the buttonhole and use buttonhole stitch along just the top and bottom edge.

BUTTONHOLE TWO

This buttonhole can be knitted in a single thickness of fabric and can therefore be used as a buttonhole in the main garment piece, with the garment edge being trimmed in some other way than with a buttonhole band. I wrote about this technique in last month's Teach In. You could also use it in a horizontal band. The buttonhole would then be vertical.

To make the buttonhole:-

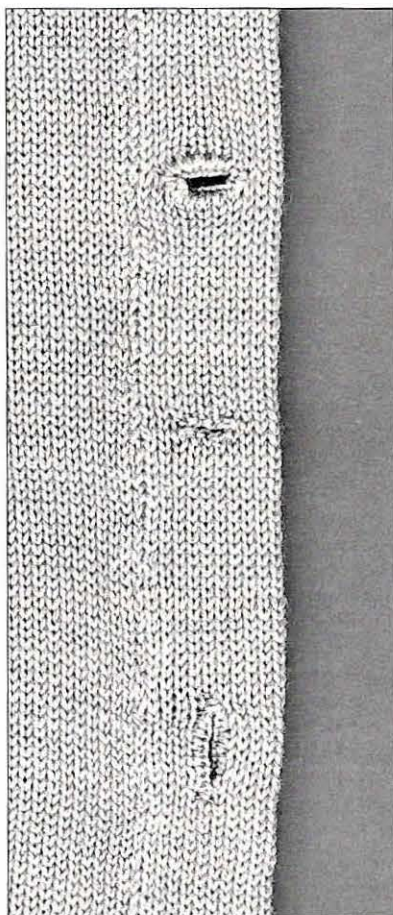
- 1 Take a length of waste yarn and knit stitches 5, 6, 7 and 8 by hand and with a second length of waste yarn knit stitches 15, 16, 17 and 18 by hand. (You can start counting from either edge of the band.) Now carry on knitting.
- 2 To finish the buttonhole, after attaching the band to the garment (see above), remove the waste yarn and then graft, or backstitch, the open stitches of the buttonhole in the front half of the band to those in the back.
- 3 Go right around the buttonhole, including the edges, so that the circle is complete. If you don't complete the circle, you will get two tiny flaps - one along the top edge of the buttonhole - the other along the bottom, made by the two groups of grafted or backstitched stitches.

BUTTONHOLE THREE

This buttonhole is a vertical buttonhole. Like Buttonhole Two, there are no open stitches to finish and it is stitched around with buttonhole stitch. It can be used in a band or in the garment piece.

To use it in a garment piece:-

- 1 Knit to the level of the buttonhole, finishing with the carriage on the same side of the garment as the buttonhole is to be.
- 2 On the side opposite the carriage, put all the needles between the edge of the knitting and the buttonhole position to holding position.
- 3 Put the holding lever(s) to hold. Knit 8 rows. Break the yarn.
- 4 Put the needles you've just knitted to holding position, so that all the needles are now in holding position and pass the carriage to the opposite side.
- 5 Now put the needles you first put to hold and which you haven't yet knitted, to upper working position. Knit 8 rows. The carriage should now be on the opposite side to the needles in holding position.



- 6 Put the holding lever(s) to knit and carry on knitting to the next buttonhole.

I've also used this buttonhole in a band 22 stitches wide. The band is of course double and therefore you have to knit pairs of matching buttonholes.

To use it in a band:-

- 1 Cast on 22 stitches and knit to the level of the buttonhole.
- 2 Put needles 7 to 22 to holding position. Start counting the needles on the same side as the carriage. (The carriage can be on either side.)
- 3 Put the carriage to hold. Knit 8 rows over needles 1 to 6. Break the yarn. Put needles 1 to 6 to holding position.
- 4 Put needles 7 to 16 to upper working position. You are now going to knit 8 rows over needles 7 to 16. To ensure the first row knits correctly, I find it helpful to lay the end of the yarn over needles 1 to 6 and then down between needles 6 and 7. Hold the yarn end beneath the needle bed as you start knitting. After knitting the 8 rows, break the yarn.
- 5 Put needles 7 to 16 to holding position. While all the needles are in holding position, pass the carriage to the opposite side.
- 6 Put needles 17 to 22 to upper working position and knit 8 rows. The carriage should now be on the opposite side to the needles in holding position.
- 7 Put the holding lever(s) to knit and carry on knitting to the next buttonhole.
- 8 After attaching the band to the garment (see above), sew buttonhole stitch around the edge of the buttonhole to join the buttonholes together.

That's it for this time, but join me again next month, when I shall be writing about a sideways-knitted buttonhole band.

Don't forget that Ann has special offer prices for her videos for all Machine Knitting Monthly readers. So, if you are determined to learn to knit this year - either from scratch, or to improve your knitting skills - get in touch with Ann now!

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ANIMALS

4

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

TENSION

We used tension dial setting 10 as main tension (MT) throughout.

KNITTING NOTES

- a) We used knit side of knitting as right side.
- b) For smaller toys use 4-ply and tension 7 as main tension.

LION

MATERIALS

Any Double Knitting Acrylic yarn. (Yarn Guide No.14.) You will need a maximum of 40 g of any colour. Oddments in Mustard (MC), Dark Brown (A) and Scarlet (B). Polyester stuffing. A small amount of Light Mustard, Dark Brown and Green felt for features. UHU clear adhesive. Mustard, brown and White sewing cotton.

BACK AND FRONT (ALL IN ONE)

FIRST FOOT AND LEG

Push 11 Ns to WP. * Using MC, cast on by hand. Set RC at 000. Using MT, K 10 rows. Using A, K 22 rows *. Using WY, K a few rows and release from machine.

SECOND FOOT AND LEG

Push 11 Ns at right of centre 0 to WP. Work as for First Foot and Leg from * to *. Push 11 adjacent Ns at left to WP. With P side facing, replace First Leg on to empty Ns. 22 sts. Unravel WY.

BODY

K 14 rows. Using B, K 18 rows.

HEAD

Using MC, K 60 rows.

BODY

Using B, K 18 rows. Using A, K 14 rows.

DIVIDE FOR LEGS

Push 11 Ns at left to HP. Cont on rem sts for first leg. Using A, K 22 rows. Using MC, K 10 rows. Cast off. Push rem 11 Ns from HP to UWP. Finish to correspond with first leg.

ARMS AND HANDS (KNIT 2)

Fold head in half and join side seams down to neckline. Push

16 Ns to WP. With P side facing, pick up 8 sts from each side below neckline and place onto Ns. Using MT and B, K 15 rows. Using MC, K 7 rows. Cut yarn, thread end through sts and release from machine. Pull up yarn and secure and then join seam.

MAKING UP

Sew diagonally across top corners of head for ears. Join remaining seams, leaving an opening for stuffing. Stuff and join opening. Thread a length of MC, through first row of head. Pull up and secure. Thread ends into head to neaten. Cut out face from light mustard felt and sew in position, padding lightly. Make features from dark brown and green felt as shown in the photograph and glue in position. Knot a fringe around the face in MC and then embroider face as shown in the photograph.

TIGER

MATERIALS

Any Double Knitting Acrylic yarn. (Yarn Guide No.14.) You will need a maximum of 40 g of any colour. Oddments in Random Browns, Fawns and Creams (MC), Beige (A) and Golden Yellow (B). Polyester stuffing. A small amount of Fawn, Dark Brown, Light Brown and White felt for features. UHU clear adhesive. Brown, Fawn, Green and White sewing cotton.

BACK AND FRONT (ALL IN ONE)

Work as for Lion.

Designed by
Andrey
Harrison

ARMS AND HANDS (KNIT 2)

Work as for Lion.

MAKING UP

Sew diagonally across top corners of head for ears. Join remaining seams, leaving an opening for stuffing. Stuff and join opening. Thread a length of MC, through first row of head. Pull up and secure. Thread ends into head to neaten. Cut out muzzle from fawn felt and sew in position, padding lightly. Make features from dark brown, light brown and white felt as shown in photograph and glue in position. Embroider face as shown in photograph.

SUNSHINE

MATERIALS

Any Double Knitting Acrylic yarn. (Yarn Guide No.14.) You will need a maximum of 40 g of any colour. Oddments in Golden Yellow (MC) and Tangerine (C). Polyester stuffing. A small amount of Orange, White and Tangerine felt for features. UHU clear adhesive.

FRONT AND BACK (ALL IN ONE)

FIRST FOOT AND LEG

Push 11 Ns to WP. * Using C, cast on by hand. Set RC at 000. Using MT, K 10 rows. Using MC, K 22 rows *. Using WY, K a few rows and release from machine.

SECOND FOOT AND LEG

Push 11 Ns at right of centre 0 to WP. Work as for First Foot and Leg from * to *. Push 11 adjacent Ns at left to WP. With P side facing, replace First Leg on to empty Ns. 22 sts. Unravel WY.

BODY

K 32 rows. Place marker at each end.

HEAD

K 22 rows. Dec 1 st at beg of next 8 rows. 14 sts. Inc 1 st at beg of next 8 rows. 22 sts. K 22 rows.

BODY

Place marker at each end. K 32 rows.

DIVIDE FOR LEGS

Push 11 Ns at left to HP. Cont on



rem sts for first leg. Using MC, K 22 rows. Using C, K 10 rows. Cast off. Push rem 11 Ns from HP to UWP. Finish to correspond with first leg.

ARMS AND HANDS (KNIT 2)

Fold head in half and join side seams down to neckline. Push 16 Ns to WP. With P side facing, pick up 8 sts from each side below neckline and place onto Ns. Using MT and MC, K 15 rows. Using C, K 7 rows. Cut yarn, thread end through sts and release from machine. Pull

up yarn and secure and then join the seam.

MAKING UP

Join remaining seams, leaving an opening for stuffing. Stuff and join opening. Thread a length of MC, through first row of head. Pull up and secure. Thread ends into head to neaten. Make features from orange, white and tangerine felt as shown in the photograph and then glue in position. Using two or three ends of MC and C together, knot a fringe around face.



Timeless Elegance

New book from
Nina Miklin

Nina Miklin's third book in her Knit To Finish series has been eagerly awaited and is now available. Book 3, called Classic Shoulder Line with Set-In Sleeves, guides you skilfully through knitting and finishing this classic, yet elegant style - usually seen on only the most exclusive knitwear. It's a style which has survived numerous fashion trends over the years and is still very popular.

KNIT TO FINISH

THE CLASSIC SHOULDER LINE
WITH SET-IN SLEEVES



STEP-BY-STEP INSTRUCTIONS
TO KNIT AND FINISH
THIS TIMELESS STYLE

BOOK
No 3

BY *Nina A. Miklin*

The step-by-step instructions for Book 3 are based on two sample patterns for a sweater and cardigan. This enables you to produce a complete garment, whilst experimenting with the method.

Part One shows you, in great detail, all the knitting techniques which need to be applied

including the method for shaping the shoulders, armhole and sleeve. Part Two then deals with finishing the knitted garment pieces from the shoulder seam to the underarm and side seam and the latest book - Part 3 - shows you how you can adapt the basic shoulder line of another pattern to this classic style.

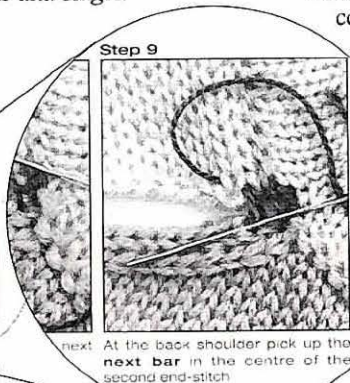
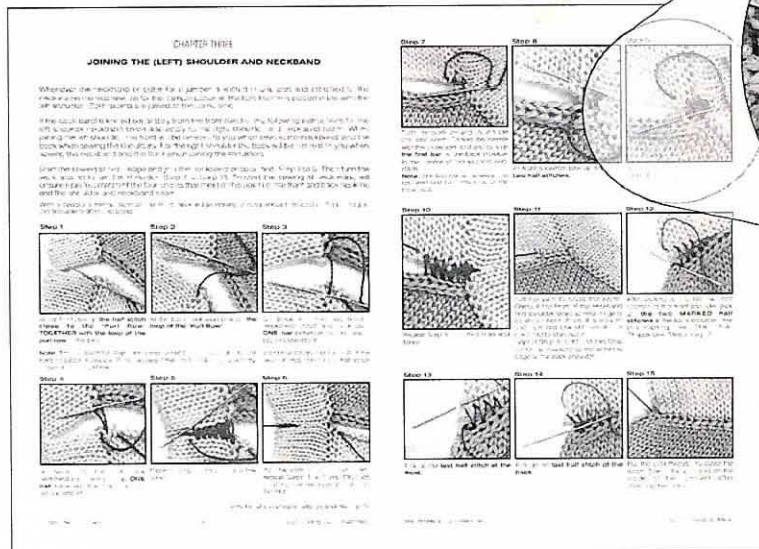
The classic shoulder line can be applied to any garment and this timeless style can be achieved on any machine - from fine gauge to chunky including Passap, Pfaff and Singer.

alike will be able to achieve the much sought after, perfect finish for this style.

Every tutor, student, designer and machine knitter will want a copy of this book and we have no hesitation whatsoever in thoroughly recommending **Classic Shoulder Line with Set-In Sleeves** to you. It's a superb book and excellent value at £14.50 plus 45p for postage and packing.

Book 1 and Book 2 in the series are also still available and all three books can now be ordered directly from Nina at the address given below. Please enclose your cheque or postal order with your order or otherwise state your credit card details in the usual way. The address you need is:-

Nina Miklin
PO Box 1720
LONDON W9 1TT



The easy-to-follow instructions, all supported with beautifully clear professional photographs, show excellent close-up detail - as you can see in the photograph above. This means that beginners and advanced knitters

Club Speakers

Club secretaries - are you stuck for ideas? Then look no further! This comprehensive list will help make sure your club meetings are always interesting and entertaining.

MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ
Tel: 01279-422994

Maggie offers interesting and informative talks with lots of samples and garments. Her subjects include: Skirts for all occasions (and all sizes), Easy Fun Knits for Children, 100 Ways with Holding Position, Xmas Fun with a Knitting Machine. Books and patterns for sale. 55 miles radius. Please send a stamped addressed envelope for details.

KATE ARKLEY

3 The Vinery, Winscombe, Somerset BS25 1AZ
Tel: 01934-843634

Design ideas, Slip Stitch, Weaving, Sideways Knitting, Blocking and Pressing including Skirts plus Better Bands. All talks accompanied with Sample Swatches and Garments. Clubs - any distance considered, plus Hands-on Workshops. Please telephone to discuss your requirements.

BEKA KNITS

Kathy Haynes, 5 Alfriston Road, Seaford, East Sussex BN25 3QD
Tel: 01323-890057

Use your ribbing attachment for more than welts. Kathy and Betty will come to your club and give an interesting talk on two and three coloured Jacquard knitting on the Japanese machines, bringing many garments and patterns for sale. A stamped addressed envelope would be appreciated. We are prepared to travel up to 50 miles around Lewes.

JOHN BLAKEMAN

25 Englesea Avenue, Weston Coyney, Stoke-on-Trent,
Staffordshire ST3 5HL
Tel: 01782-313077

John is an ex-Brother supervisor and he will give talks on a variety of subjects including:- Basic and advanced knitting techniques - Japanese machines; programming - all Brother electronics; using colour changers and accessories. His speciality is jacquard and ribber techniques. Club visits, courses and workshops are all undertaken and there is no restriction on distance.

ANGELA CORYN

Angela Coryn Knitwear, Tangles, Little Bull Lane, Waltham Chase, Southampton, Hampshire SO32 2LT
Tel: 01489-892041

New to the "club circuit", Angela, who designs for *Machine Knitting Monthly*, brings refreshing ideas together with a wide selection of her original garments. Her discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

FORGE CRAFT CREATIONS

Sylvia Wynn, The Old Smithy, Pirton, Worcester,
Worcestershire WR8 9EJ
Tel: 01905-820482

Swiss Darning - talk, demonstration and hands-on workshops. Sylvia Wynn demonstrates her Swiss darning technique and shows to achieve the professional finish. Sample garments of her knitwear designs on which to create Swiss darned embroidery are also displayed. Any reasonable distance.

JACPACS (YVONNE KNAPMAN)

19 South Road, Portishead, Bristol BS20 9DU
Tel: 01275-842677

Double Jacquard knitting - an informative talk and demonstration on all its aspects, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

BERYL JARVIS

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR
Tel: 01664-850418 or 01664-68449

As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic, I always knit. My *Info Sheets* are available - please send stamped addressed envelope for mail order. Workshops and private tuition can also be arranged and any distance will be considered.

DEBBIE KENDALL

32 Fortescue Road, Poole, Dorset BH12 2LJ
Tel: 01202-722479

As well as talking to your club about Cut & Sew, Debbie also includes the following topics:- Weaving, especially with fine yarns; Pressing For Beginners and Beginners' Ribber Work and Jacquard. Debbie also loves running workshops which could include working with overlockers, as well as the previously mentioned subjects. Her correspondence courses on Cut & Sew and Decorative Techniques are very popular. Please telephone to discuss your requirements.

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Tel: 01274-596875

We give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. Fun for all members. All areas are considered, so why not give us a call?

WOOLLEY SOFT WARE

179-183 Lawn Lane, Hemel Hempstead, Hertfordshire HP3 9JF
Tel: 01442-219298

Please ask us to your club - we would love to come and meet you. Our visit would consist of Sue Woolley showing you what can be done on a double bed machine, or a single bed with ribber and also, the new Magic Fair Isle (Fair Isle without floats). Terry Cotton would love to show you the wonders of computerised knitting. Also included - lots of fun and laughter and a great deal to be learned.

How about a day out?

As well as getting speakers to visit you, how about organising a day out for your club? Turn to our "Clubs Welcome" section on page 55 for some ideas on where you can go. You're sure to have a great time and you could pick up some bargains while you're there!

Designed by

CHILD'S FLORAL JERSEY

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Bramwell Duomagic. (Yarn Guide No.10.)
1 x 500 g cone in White (Col 1).
Bramwell 2/30's Acrylic. (Yarn Guide No.5.)
100 g in Dusty Pink (Col 2).
100 g in Jade (Col 3).

GARMENT WEIGHT

Finished garment in first size weighs 140g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, BURNLEY, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 56 [61-66, 71-76] cm, 22 [24-26, 28-30] in.
Actual size 60 [67, 79] cm, 24 [26½, 31] in.
Length to shoulder 40.5 [44, 51] cm, 16 [17½, 20] in.
Sleeve seam 27 [32, 40] cm, 11 [12½, 16] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

80 stitches on each bed to 30 cm and 80 rows to 5.8 cm, measured over pattern (stitch size approximately 4½/4½).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any reader sheet needed from the chart provided.

PROGRAM

Prog - ENT
Erase - ENT
Cast on - 4 - ENT
All st patt - NO
St patt A - Dot - ENT
Read card 1
Alter - ENT
Direct - NO
Add - ENT
Add what? - Dot - ENT
Read card 2
Alter - NO
Knit tech - 195 - ENT
Enlarge/position - NO
Test - NO
Form - NO

BACK AND FRONT ALIKE

Handle down. Orange strippers.
Set up 82 [94, 108] Ns on front bed at centre of machine in WP.

* Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack once to right.

Set lock on N/N, K 34 rows. RC shows 37. Push up empty in-between Ns on both beds to WP *.

82 [94, 108] Ns on front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 40. Engage st patt A. Set RC at 000. Set lock on BX↔/LX and stitch size to 4½/4½. Cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3, K until RC shows 490 [536, 634]. Transfer sts to front bed. Cast off.

SLEEVES

Handle down. Orange strippers.
Set up 46 [46, 52] Ns on front bed at centre of machine in WP and then work as for Back and Front from * to *.

46 [46, 52] Ns on front bed. Set lock on CX/CX and then K 2 rows.

Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 40. Engage st patt A and set RC at 000.

Set lock on BX↔/LX and stitch size to 4½/4½. Cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3, K 19 [19, 23] rows. Shape sides by inc 1 st on each bed at each end on next and every foll 20th [20th, 24th] row until there are 76 [82, 90] sts on front bed. K until RC shows 304 [372, 482]. You can adjust the length at this stage, if required. Transfer sts to front bed. Cast off.

NECKBAND

Handle down. Orange strippers.
Set up 112 [120, 128] Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Arrange pushers under every back bed N in WP. Rack once to left and then set RC at 000.

Set lock on N/N and stitch size to 2½/2½ and then, using Col 1, K 1 row. Push up the empty in-between Ns on back bed to WP.

Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack once to right.

Set lock on BX/N, K 24 rows. RC shows 27. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX and then K 2 rows.

Set lock on N/N and K 1 row. Change to black strippers.

Set lock on GX/N and stitch size to 5/5, K 4 rows. Pull yarn down between beds.

Set lock on N/GX, K 4 rows. Using WY, K 4 rows. Pull yarn down between beds.

Set lock on GX/N, K 4 rows. Change to orange strippers.

Set lock on N/N and stitch size to 3/3, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form neckband into a circle and press the stocking stitch edge only.

MAKING UP

Join shoulder and neckband seams. Draw a cut and sew neckline on the back and front, using the measurements given on the diagram as a guide. Sew two rows of zig-zag stitch around the neckline and then cut out the surplus fabric to form neck curve. Pin the neckband into position just below the zig-zag rows and, unravelling WY as required, backstitch through the open loops of the last row worked in Col 1. Catch down the remaining loops on the inside, enclosing the cut edge. Set in the sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give a final light steam.

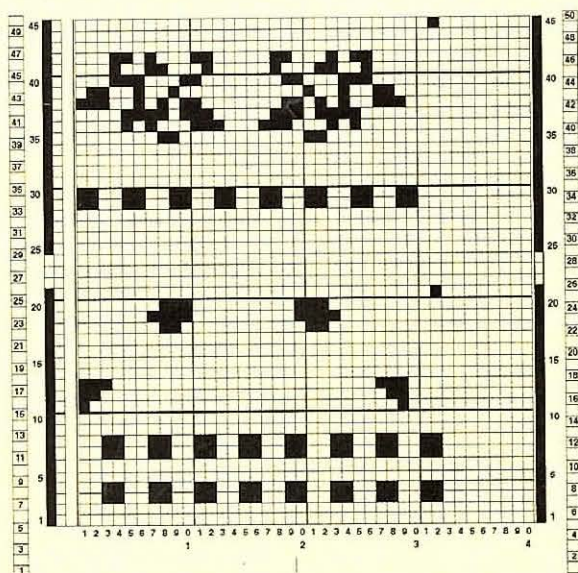
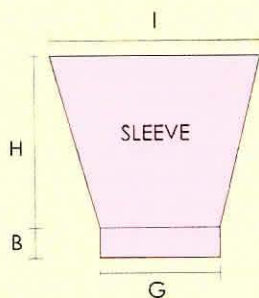
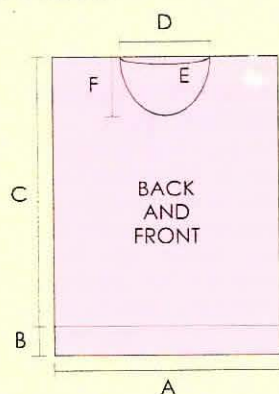
Betty
Manwaring
of Beka Knits



Diagrams

A = 30.5 [35, 40.5] cm
 B = 5 cm
 C = 35.5 [39, 46] cm
 D = 13 [14, 15] cm
 E = 1.5 cm

F = 8 cm
 G = 17 [17, 19.5] cm
 H = 22 [27, 35] cm
 I = 28.5 [30.5, 33.5] cm



Club Line

We're all interested in your shows, fund-raising and special events too, so don't keep it to yourselves, write to us at the address on page 3.

NEW FOREST MACHINE KNITTING CLUB

The organiser of the New Forest Machine Knitting Club is Jean Berry and she can be contacted on 01703-847978. The club meets on alternate Wednesdays from 1.30pm to 3.30pm at The Community Centre, Jones Lane, Hythe, Hampshire and there's a speaker once a month. Please contact Jean for a club programme.

SOUTHWICK

Did you know that beginners courses are held at Southwick Community Centre? If you are interested and would like further details, please telephone Dawn Latter on 01273-464821.

SOUTHPORT KNITTING EXHIBITION 1998

The Secretary of Southport Knitting Club and the club members have travelled throughout the country, attending knitting exhibitions. Like many others, they have come to the conclusion that there is a need for an "All Knitting" show in the North West - so, the club is organising its own show! The exhibition will take place on Saturday 22nd August 1998. Southport is a bustling holiday resort and knitters can take the opportunity to combine a visit to Southport's attractions whilst taking advantage of the exhibition. The venue will be Birkdale High School, Windyharbour Road, Birkdale, Southport, Merseyside. The spacious Sports Hall, Assembly Hall and Dining Hall have all been reserved and there's also a large car and coach park available.

For more details, please telephone Dorothy Mitchell on 01704-228430.

THE LITTLE ACORN MACHINE KNITTING CLUB

Club members meet at The Committee Room, Downs Leisure Centre, Sutton Road in

Seaford, East Sussex on the second Friday of each month from 7.30pm to 10.00pm. The organiser is Mrs Gwyneth Smith, who can be contacted on 01323-891430. A warm welcome awaits members old and new and Gwyneth has asked us to mention especially that the venue has changed!

SANDOWN KNITTING CLUB

"Greetings from knitters of the Sandown Machine Knitting Club, Isle of Wight to residents and visitors", is the warm welcome extended by organiser Pat Seymour-Cooke. She goes on to say that members vary from the "very experienced" to the "beginner", using a variety of machines and models. We meet at St Johns Annexe, St Johns Road, Sandown on the first and third Wednesday of each month from 1.30pm to 3.45pm. Our meetings are friendly and informal, but we aim to encourage and help each other in gaining experience and knowledge thus producing as professional an article as possible. We were the first machine knitting club on the Isle of Wight, which was started by Doris Coutts in September 1976 and Andy Levick was one of the first members. Both Doris and Andy give us loads of support and advice, they also make good tea! Please telephone Pat Seymour-Cooke on 01983-755990 for more details.

If your particular interest is in electronic machines, meetings are held at the home of Doris Coutts from 2.00pm to 4.00pm on the second Wednesday of each month. Doris chairs the meeting and gives demonstrations, advice and useful information on all aspects of electronic machines.

Doris' address is:-

58 St Johns Road
SANDOWN, Isle of Wight
Tel:- 01983-405646

For those Passap and Pfaff owners interested in our meetings, these are also held at Doris' home on the last Thursday of each month from 2.00pm to 4.00pm. Andy Levick chairs the meeting and gives demonstrations, advice and discusses the latest books and patterns available for the Passap and Pfaff knitter. Andy's address is:-

Woolsack Cottage
Sheepwash Lane
Godshill
VENTNOR
Isle of Wight

No matter what type of knitting you are interested in, you can be sure of a warm welcome and an interesting, so do go along!

HOCKLEY ROAD MACHINE KNITTING CLUB

A warm welcome is extended by members of the Hockley Road Machine Knitting Club. This small club was formed last November and would very much welcome new members. Everyone is very enthusiastic and friendly and there's a demonstration at every meeting. Lessons for beginners are also available. Members meet on the third Wednesday of each month from 1.30pm to 4.00pm. Please telephone Dee Crew on 01702-200121 if you would like more information.

AMPTHILL MACHINE KNITTING CLUB

Ampthill Machine Knitting Club members meet on alternate Tuesdays from 8.00pm to 10.00pm, during school term, at Redbourne Upper School, Flitwick Road, Ampthill, Bedfordshire. Members enjoy a varied programme of talks, demonstrations and so on and welcome new members of all abilities. Currently, members have most types of machine so there's lots of help and advice if you're a beginner!

Meetings are now held in the textile area in the North School, which is on the ground floor. If you would like to join a friendly group who is happy to share its expertise, admire achievement, commiserate over disasters and chat about machine knitting, please telephone Secretary, Jane

Malvern on 01234-752341 for exact dates of meetings or more information.

THE GRINDON BROADWAY KNITTING CLUB

This is a new club in the Sunderland area for Tyne & Wear. They hold their meetings on Tuesday evenings at the Grindon Broadway Community Centre, Springwell Road, Sunderland. Organiser Mrs K Carr tells us that members have been together now for two years. They have eleven machines in total, a mixture of Brother and Knitmaster and ribber instruction is now being given.

Members hold social events, attend major exhibitions in Leeds and Edinburgh and also enjoy outings to Worth Knitting in Leeds! For further information, please contact Mrs K Carr at 34 Lyndon Grove, East Boldon, Tyne & Wear NE36 0NR. You may also telephone 0191-536 2528 for further details.

WHITSTABLE MACHINE KNITTING CLUB

Club members meet on the first Wednesday evening of each month from 7.30pm to 9.30pm at the Swalecliffe Community Centre, St Johns Road and on the third Wednesday from 2.30pm to 4.30pm at St Andrews Church, Grimshill Road. They have three machines and ribbers permanently set up at their meetings and have demonstrations every meeting, either from invited designers or members of the club. Day workshops are held bi-monthly, run by our Chairman, who is a semi-retired machine knitting tutor. Anyone interested should please call Mrs D Matthews on 01227-272050 for more details.

TIMBERDENE MACHINE KNITTING CLUB

There is a new machine knitting club in Worcester! Due to the unexpected closure of Pershore Knitting Club, nine of its redundant ladies are pleased to announce the opening of the Timberdene Machine Knitting Club. Anyone interested should contact Lynda Sandles on 01905-354651 or Jane Garrod on 01905-774177.

Duomatic Update

Papyrus Tunic

A Reader Card design for Passap & Pfaff E6000 machines. We have kept this pattern as Olive wrote it, without transcribing it into our usual style.

Olive Jinkings

PATTERN RATING

** Fairly easy if you read through the instructions from beginning to end before you start. If you have never done pleats before, this is a good opportunity to try them and gain experience before you start on a skirt.

MATERIALS

1 cone each.

Colour 1 from left - 1 strand Bramwell 2/30's White with 1 strand Yeoman Fifty/ Fifty (2ply) Snow.

Colour 2 - Yeoman Fifty/Fifty Mallard.

Colour 3 - Yeoman Fifty/Fifty Ebony.

Colour 4 - Yeoman Fifty/Fifty Toreador.

Bramwell 2/30's is acrylic, Fifty/Fifty is 50% wool 50% acrylic.

GARMENT WEIGHT

(Bust 100 cms) 680g

MEASUREMENTS

Bust 84, 92, 100, 104, 116 cms; 33, 36, 39, 41, 45½ in.

Actual size 98, 106, 116, 118, 128 cms; 38½, 42, 45½, 46½, 50½ in.

Sleeve length from top of shoulder 52, 53, 53, 55½, 56½ cms;

20½, 21, 21, 22, 22 in.

TENSION SWATCHES

Comb and weights should be used for pleats. All swatches should be pulled down, rested, washed gently as garment then measured. My Reader patt. swatches were 80N 200R

Body Pleats - 4 pleats = 13cm. plus 2 end stitches. 60 rows = 14 cms. St.4 in Col.1.

Both reader Card patterns - Tech. 211 st. 3½ 40 rows = 31 mm. 40 sts = 156 mm.

Sleeve Tech. 211 BUT N on front dial st. 3½ in one colour 14 rows = 2¼ cms.

KNITTING NOTES

BODY Back and front are the same, except for reversing pattern. Cut and sew neck.

All row counts (RC) refer to front lock - NOT console.

WEIGHTS

I used comb and weights for the pleat panels only to pull them down.

ORDER OF KNITTING

A a. Manually cast on, in Tech. 2 set-up, on the needles for the first panel pf pleats - Diag. 2 Col. 1 st. 2½ N/N do first zig-zag row. Insert comb, remove strippers. St. 3 CX/CX knit 2 rows, St. 4 N/N knit one row. Insert orange strippers & weights. Arrange Ns as in Diag. 1. Each panel is a multiple of 12 sts counting needles and spaces on front bed. Each size takes 4 panels (2 back and 2 front making back and front equal) consisting of a certain number of pleats with an extra stitch at front left and an extra stitch at back right. These extra stitches are for overlapping and joining the panels. Start from left front and work your way along the bed, leaving one N (s in Diag.1.) up before you start the pattern. Repeat on back bed from right. In each case, transfer sts. from the Ns marked empty to the left and right. Knit the pleats at N/N in st.4 both beds for 30 more rows.

b. RC34 Push up empty Ns on back bed. Transfer all sts. to back bed. Return empty Ns. on front bed to WP plus a few extra at left on front and back to prevent pulling. Both beds at N. Back bed st. 4 Front bed st. 5½ Knit one row to the left, open up back bed sts. and latch off from right. Leave a long end for sewing. (If you wish to take off on waste yarn, do so, but putting stitches back on a double-bed is tedious and the above cast-off will be hidden by the following pintuck.) Pull panel down hard to set the sts. Roll up loosely till required. Repeat for second panel in correct size. (It is quicker to make the next two panels before continuing with the body.) Two panels are sewn together as Diag.2, for each body piece, then replaced on the

back bed. You will find the double bars of the latched-off sts. very easy to pick up. Do not stretch the pleats sideways. Keep them compact and as they lie naturally.

c. Put up required number of needles as stated in pattern on both back bed and front as for Tech. 211. Replace the two panels on the back bed needles. There are more pleat sts. than Ns so some Ns will have 2 sts. on them. Use these at the folds, making the knit sts. overlap the purl sts. Approx. overlap 3 sts. Make sure you leave no split sts. hanging down at the front. It is advisable to hang several small weights such as plastic bulldog clips along the bottom of the pleats until you start Patt.A.

d. Pintuck Still manual. Colour 1 Bk. bed st. 4, Fr. bed st. 4¼ Insert black strippers, 1 row N/N, 2 rows CX/CX, 1 row N/N, 8 rows GX/N, 2 rows N/N.

e. Program the console as below - set stitch size 3½, orange strippers, pushers as Diag. 3 and proceed as following pattern for body.

SLEEVE

A a. Manual. Cast on as for pleat panels in col. 3 black st. 2½, 3, 4. (Or use console for cast-on then set back to PROG till section B of sleeve.)

b. Pintuck. Still at st. 4 Col.3 Black strippers GX back, N front, knit 16 rows, orange strippers N/N knit 2 rows.

c. Set stitch size 3½ Pushers as Diag.3 AX<> on back, N on front knit 12 rows in col. 1 white only then 2 rows in col. 3 only. Total 36 rows for all sizes.

		<>s	back bed
Diag. 1			Back bed
Pleat	· ·		Front bed
front bed	s<>		

Diag. 2

Hip size cms.	98	106	115	118	128
No. of pleats	(8+7)x2	(8+8)x2	(9+8)x2	(10+9)x2	(10+10)x2
Ns per panel	97 & 85	97 & 97	109 & 97	121 & 109	121 & 121

Diag. 3 ||||| down LWP backbed
AX<> ||||| up UWP pushers



d. Program the console as below - NX dial will now be AX<> on back and LX on front for Tech. 211 Patt A. Proceed as following pattern for sleeve.

PROGRAMMING THE CONSOLE

- **BODY Back**
- PROG Ent ERASE Ent CAST ON 2 Ent ALL ST. PATT No ST. PATT A . Ent
- Insert Reader Card and turn till 1 shows in square at bottom of console.
- Scan first pattern on 1st card saying ALTER Ent DIRECT No ADD Ent
- ADD WHAT .Ent Scan first pattern on 2nd card ALTER Ent DIRECT No 3 COL Ent
- ADD Ent ADD WHAT .Ent Scan first pattern on 3rd card ALTER No
- 4 COL Ent KNIT TECH 211 Ent ENLARGE/POSITION No TEST No ALL Ent FORM No (unless you wish to use Form) WAIT START CAST ON Ent REVSH No FORM TEST No Enter needles for the left side then minus sign,

then needles for the right side. Ent to both START POS Ent CAST ON Press ABC then Ent Follow instr. then follow pattern.

- **Front** For perfectly matched patterns at sides and shoulders program again but to each scanning of a card say ALTER Ent DIRECT Ent E -> $\exists$ Ent DIRECT OK Ent All else as for back.
- **Sleeve** PROG Ent ERASE Ent CAST ON 2 Ent ALL ST.PATT No ST.PATT A . Ent Insert 1st Card and turn till 35 shows in little square. Scan the three cards as above till you reach ENLARGE/POSITION Ent cm? No Say ENT to all the following until $\uparrow\uparrow$ REP rows No Ent <->REP sts Ent Test No ALL Ent FORM No (unless you wish to use Form) Enter needles Continue as back then follow sleeve pattern.

To lengthen body either a. Add 8 rows to pleats for every 2cms or b. Add 26 rows to section B for every 2cms.

To shorten body Deduct the necessary rows from section B. To shorten or lengthen sleeves omit or add AX<>/N rows (see Tension)

NECKBAND

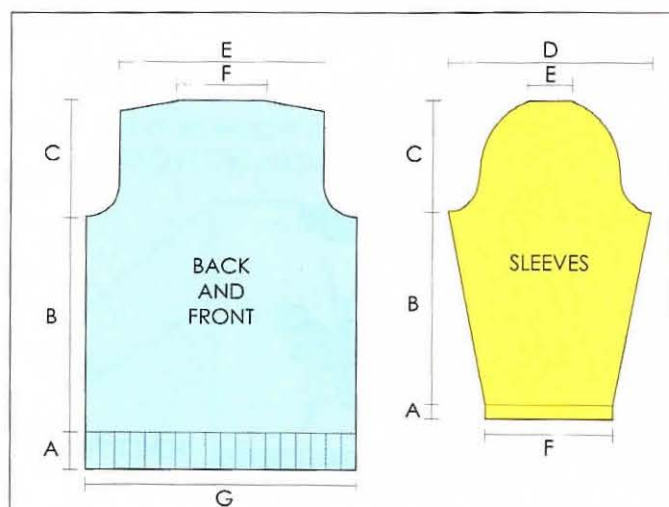
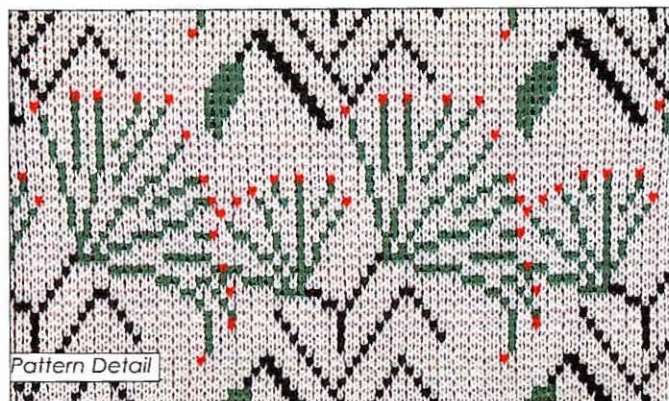
130N = 55 cms. giving a scoop neck with 10 cms. dip in front and 2 cms. at back in the 3rd size (Bust 100 cms). To find how many Ns you need - $130 \div 55 \times$ your desired length in cms. Manual full needle rib. RC00 Col. 3 st. $2\frac{1}{2}$ N/N 1 row, st. 3 CX/CX 2 rows, st. $3\frac{1}{2}$ N/N 1 row.

RC04 AX<>/N Back pushers as Diag. 3 Col. 3 Knit 2 rows. RC06 Col. 1 knit 15 rows RC21 N/N knit 1 row RC22 Transfer all sts. to front bed Col. 3 GX/N knit 18 rows. RC40 N/N back Ns. up st. $5\frac{3}{4}$ knit one row and latch off.

MAKING UP

Block each piece, except neckband, to size and gently steam. Join shoulder seams. Pin neckband on the outside, with join at back of neck, so that a little of the black will show when the st.st. is turned onto the inside. Sew the lower edge of neckband to the garment, catching sts. from underneath, leaving in the pins. Mark cutting line. Zigzag st. on machine (or small back sts. by hand) 1 cm. inside the line. Cut away excess. Turn black st.st. to inside and slip st. down. Join all other seams in the order and stitch you prefer. Lightly steam seams.

PATTERN BODY AFTER 2 PLEAT PANELS AND PINTUCK						
B	BUST	84 cms	92 cms	100 cms	104 cms	116 cms
RC00 Patt.A	Needles Knit	-63 + 63 502 rows	-68 + 68 502 rows	-74 + 74 502 rows	-76 + 76 502 rows	-82 + 82 490 rows
C	Armhole					
RC00	Decrease ea. end	-2 x 2 -1 x 6 (-1 K 4r)x2 (-1 K 6r)x2 -1 K 204 r RC 240 Needles 96	-2 x 3 -1 x 5 (-1 K 4r)x2 (-1 K 6r)x2 -1 K 230 r RC 266 104	-2 x 4 -1 x 4 (-1 K 4r)x5 -1 K 248 r RC 284 112	-2 x 4 -1 x 4 (-1 K 4r)x5 -1 K 262 r RC 304 114	-2 x 4 -1 x 7 (-1 K 4r)x4 (-1 K 6r)x2 -1 K 274 r RC 324 120
D	Shoulder					
RC 00	Decrease ea. end	-2 x 13 -1 x 3 RC 32 N38	-3 -2 x 15 RC 32 N38	-2 x 17 -1 x 2 RC 38 N40	-2 x 17 -1 x 2 RC 38 N42	-2 x 17 -1 x 2 RC 38 N48
SLEEVES AFTER 36 ROWS MANUAL AS KNITTING NOTES						
B	Console	-30 +30 N	-32 +32 N	-33 +33 N	-35 +35 N	-36 +36 N
PATT A AX<>/ N	Knit st $3\frac{1}{2}$ Col 3 Col.1 Col.3	48 rows 2 rows 12 rows 2 rows	48 rows 2 rows 12 rows 2 rows	48 rows 2 rows 12 rows 2 rows	48 rows 2 rows 12 rows 2 rows	48 rows 2 rows 12 rows 2 rows
AX<>/ LX RC 64	As Console Start Col.1 Incr. ea. end	4 cols K 24 rows (+1 K 26r) x 7 (+1 K 28r) x 5 +1 K 34 row 86 N RC 444	K 22 rows (+1 K 24r) x 4 (+1 K 26r) x 9 +1 K 20 row 92 N RC 436	K 18 rows (+1 K 20) x 13 (+1 K 22r) x 4 100 N RC 430	K 18 rows (+1 K 20r) x 7 (+1 K 22) x 10 104 N RC 442	K 14 rows (+1 K 16 r) x 14 (+1 K 18r) x 6 +1K 20 rows 114 N RC 430
C	Armhole					
RC 00	Dec. ea. end	-1 x 6 -1 K 4rows (-1 K 8r) x 14 -1 K 6rows (-1K 4r) x 8 -1 x 4	-2 -1 x 4 (-1 K 10) x 11 (-1 K 6r) x 2 (-1 K 4r) x 11 -1 x 4 -2 x 2	-2 -1 x 3 (-1 K 4r) x 2 (-1 K 6r) x 11 (-1 K 8r) x 10 (-1 K 6r) x 4 -1 K 4 rows -1 x 4 -2 x 2	-2 -1 x 5 -1 K 4 rows (-1 K 6r) x 3 (-1 K 8r) x 16 (-1 K 6r) x 4 (-1 K 4r) x 3 -1 x 8	-2 -1 x 5 -1 K 4 rows (-1 K 8r) x 7 (-1 K 10r)x 10 (-1 K 8r) x 2 (-1 K 6r) x 3 (-1K 4r) x 3 -1 x 10 -2
END		18 N RC 174	16 N RC 188	18 N RC 202	20 N RC 214	24 N RC 240



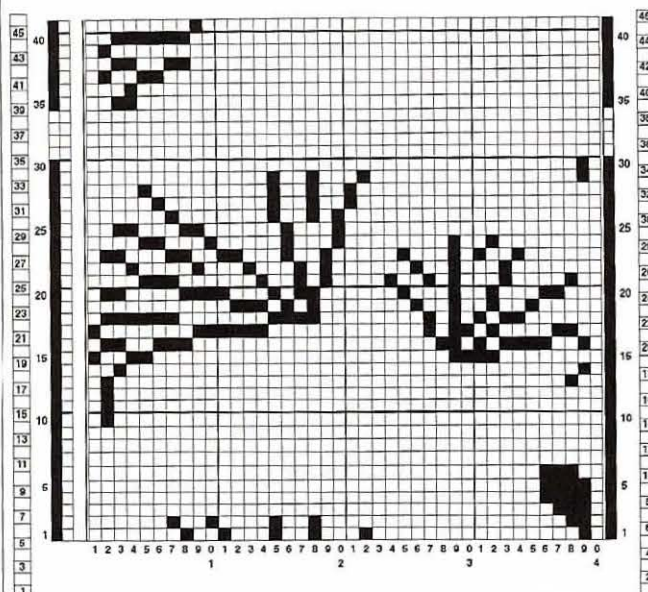
Body

A = 8 cms
 B = 39 (39, 39, 39, 38) cms
 C = 18.5 (20.5, 22, 23.5, 25) cms
 D = 2.5 (2.5, 3, 3, 3) cms
 E = 37.5 (40.5, 43.5, 44.5, 46.5) cms
 F = 15 (15, 15.5, 16, 18) cms
 G = 49 (53, 58, 59, 64) cms

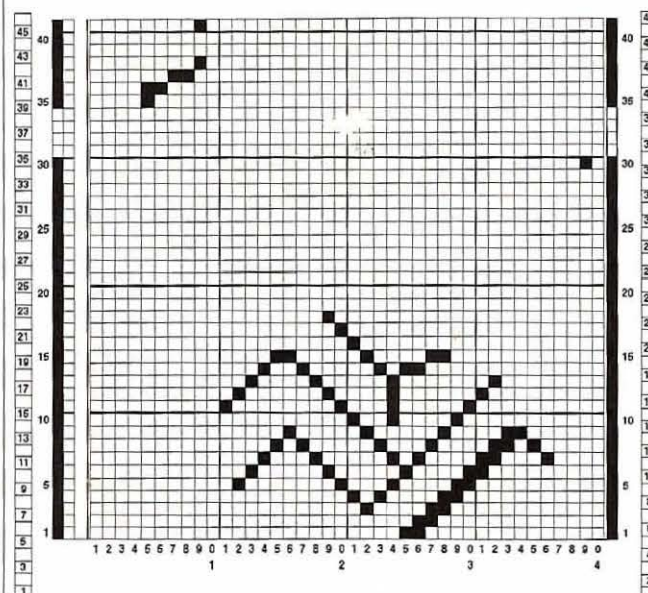
Sleeve

A = 3.75 cms
 B = 35.25 (34.75, 34.25, 35.25, 34.25) cms
 C = 13 (14.5, 15, 16.5, 18.5) cms
 D = 33.5 (36, 39, 40.5, 44) cms
 E = 7 (6, 7, 8, 9) cms
 F = 23 (24.5, 25, 26.5, 27.5) cms

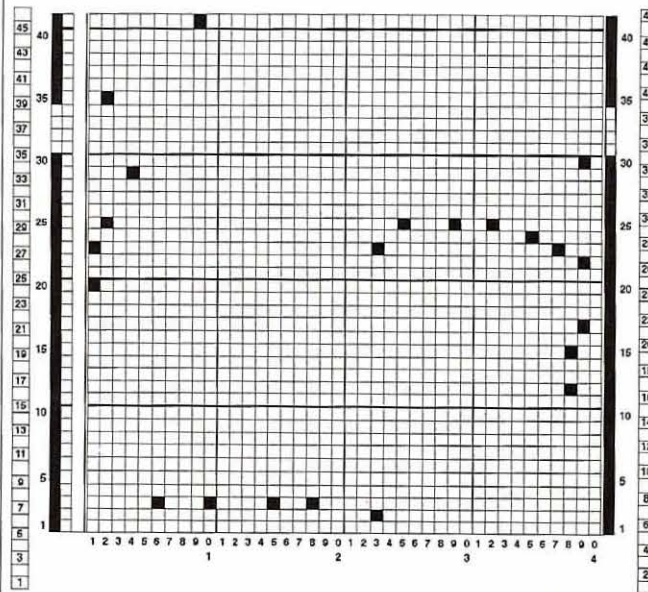
Reader Card 1 - Col.1 White Background. Col.2 Mallard.
 Body Line 1. Sleeve line 35.



Reader Card 2 - Col.3 Ebony.
 Body Line 1. Sleeve Line 35.



Reader Card 3. Col.4 Toreador.
 Body Line 1. Sleeve Line 35.





*Mary Dowse
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Lewes, East Sussex BN7 1SD

ANDREA LEVICK

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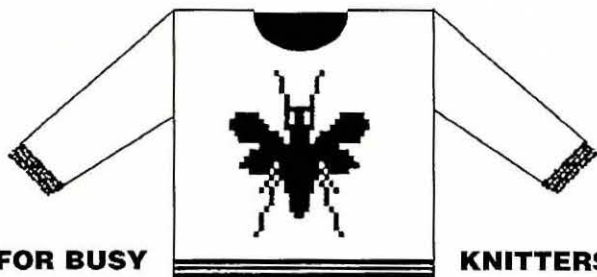
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CABLE PATTERN

K 10 rows. Cross 3 sts at left in front of 3 sts at right over centre 6 Ns. These 10 rows form pattern.

BACK

With carriage at right and using MC, cast on 98 [104, 112, 118, 126] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 6 rows MC, 4 rows C, 4 rows MC, 4 rows C and 12 rows MC. Transfer sts for st st *. Set RC at 000. Using MT and MC, K 62 [74, 84, 98, 106] rows.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on every row until 76 [82, 90, 96, 104] sts rem. K 63 [67, 73, 77, 83] rows. RC shows 132 [148, 164, 182, 196]. Place a marker between sts 17 and 18 [18 and 19, 19 and 20, 20 and 21, 21 and 22] at left and right of centre 0. Cast off.

FRONT

Work as for Back to *. Arrange Ns on ribber as on diagram. Set RC at 000. Using MT and MC, cont in cable patt over centre 6 Ns. K 62 [74, 84, 98, 106] rows.

SHAPE NECK AND ARMHOLES

Push 49 [52, 56, 59, 63] Ns at left to HP, plus 1 ribber N. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 4th row and at the same time, cast off 6 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next 5 rows. Cont to dec at neck edge only on every 4th row from previous dec until 21 [23, 26, 28, 31] sts rem. K 5 [5, 7, 7, 9] rows. Cast off. With carriage at left and using a transfer tool, push Ns at left from HP to WP. Finish to correspond with first side, reversing shaping.

ARMHOLE BANDS

With carriage at right and using MC, cast on 106 [112, 120, 126, 134] sts at centre of machine in 1x1 rib.

* Carriage is at left. Set machine for 1x1 rib knitting. Set RC at

CHILD'S V-NECK SLIPOVER 6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in White (MC).

A small amount in Navy (C).

GARMENT WEIGHT

Finished garment in fourth size weighs 135 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, BURNLEY, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.

Actual size 68 [73, 78, 83, 88] cm, 27 [29, 31, 33, 35] in.

Length to shoulder 36.5 [40, 44, 48, 51.5] cm, 14½ [16, 17½, 19, 20½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When dec at neck edge, count sts on main bed only, dec ribber sts as required.

000. Using MT-5/MT-5, K 3 rows MC, 3 rows C, 3 rows MC, 3 rows C and 3 rows MC. Transfer sts for st st. Using MT and MC, K 1 row. Cast off *.

NECKBAND

With carriage at right and using MC, cast on 154 [162, 172, 180, 190] sts at centre of machine in 1x1 rib.

Work as for Armhole Bands from * to *.

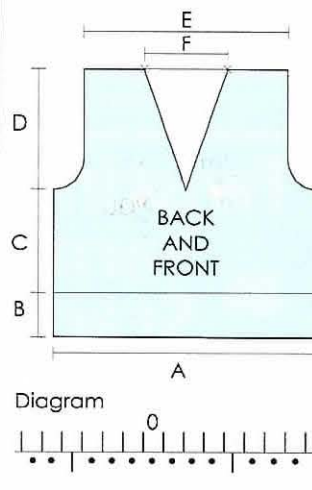
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

Fran Francis

Diagrams

- A = 35 [37, 40, 42, 45] cm
B = 6 cm
C = 14.5 [17, 19.5, 22.5, 24.5] cm
D = 16 [17, 18.5, 19.5, 21] cm
E = 27 [29, 32, 34, 37] cm
F = 12 [12.5, 13.5, 14, 15] cm



MAKING UP

Join shoulder seams. Sew armhole bands and neckband in position. Fold neckband to form a mitre and sew in place. Join side and armhole band seams.



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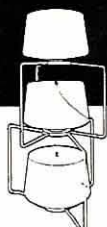
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See page 79



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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

1

2

3

FINE

4

5

6

FINE-
MEDIUM

7

8

9

MEDIUM

10

11

12

MEDIUM-
THICK

13

14

15

THICK

16

17

18

EXTRA
THICK

19

20

21

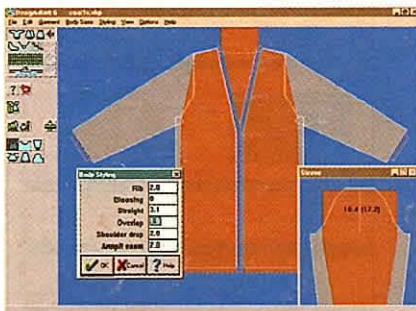
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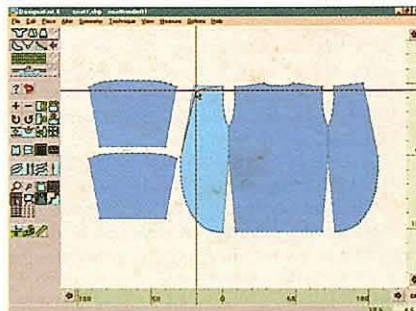
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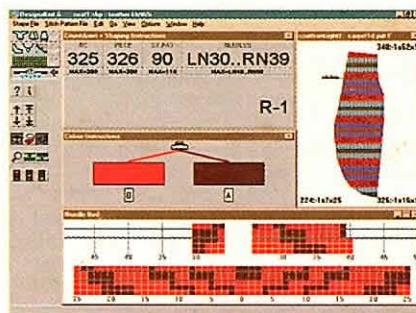
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- 4Mb RAM (8Mb recommended)
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- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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